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ABSTRACT

The 1999 version of the "North Carolina English Language Arts Standard Course of Study" (SCoS) specifies grade-by-grade standards for students in grades K-12. As a complement to SCoS, "In the Right Direction" is intended to help teachers take the next steps. While not comprehensive or prescriptive, this document should help teachers make thoughtful decisions by suggesting and encouraging sound pedagogy, instructional practices, and models. This document, the second volume in a planned series, includes sample plans for activities in each course. It offers suggestions for approaches to the teaching and learning of the standards. Written by North Carolina teachers, these activities have been developed to highlight both the integration of objectives within the classroom and the use of sound instructional practices. The document is divided into the following sections: Introduction; Planning Activities; Sample Activity Plans; English I; English II; English III; and English IV. Some of the activities for English I include: Annotating a Text; Defining through Verbal Charades; How-To Presentations; Multiple Choice Debates in Small Groups; and Newspapers in the Classroom. Some of the activities for English II include: Controversial Issues Seminar; Imagery in Action; Issues Letter; Novel Review Project; and Other Victims of the Holocaust. Some of the activities for English III include: Banned Books; Creating a Memoir; "Reading" the Movies; and Songs and Culture. Some of the activities for English IV include: Heroism and Hero Worship; Historical Context Argument; and Johnsonian Dictionary. (NKA)

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IN THE RIGHT DIRECTION:

High School English Language Arts

➢ **Activity Plans**

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Introduction

The 1999 version of the *North Carolina English Language Arts Standard Course of Study (SCoS)* marks a significant change to English Language Arts education in North Carolina. While previous versions of the *SCoS* have included general communication skills standards for all students, the 1999 revision specifies grade-by-grade standards for students in grades K-12. Additionally, the 1999 *SCoS* emphasizes the need for students to understand diverse print and non-print texts and use language effectively for different purposes, to different audiences, and in different contexts.

While all of these changes present challenges to high school English Language Arts teachers across the state, the *SCoS* has been well-received. Educators feel that it more directly addresses the needs of all students whether they are preparing for additional studies or for entering the workforce after graduation. As our society becomes increasingly media-oriented and culturally diverse, the inclusion of different types of texts and products meets student interests as well. In general, teachers feel that the new state standards are moving us in the right direction (hence the title for this handbook).

As a complement to the *SCoS*, *In the Right Direction* is intended to help teachers take the next steps. Teachers approaching the implementation of the state standards, perhaps in conjunction with their local standards, will face many decisions about what and how to teach students most effectively. While not comprehensive or prescriptive, this document should help teachers make thoughtful decisions by suggesting and encouraging sound pedagogy, instructional practices, and models.

In the Right Direction will be published as a series of documents as each section is developed. The first two installments are described below:

Volume I: Planning and Unit Samples

This section addresses yearly planning guides and unit development. Teacher-designed units and planning guides are included as models for the integration of goals and the addressing of student needs. A list of works commonly taught in North Carolina high school English Language Arts classes is included as an appendix.

Volume II: Sample Activity Plans

This document includes sample plans for activities in each course. Again, the activities are neither comprehensive nor prescriptive; they are intended to offer suggestions for approaches to the teaching and learning of the standards. Written by North Carolina teachers, these activities have been developed to highlight both the integration of objectives within the classroom and the use of sound instructional practices.

Many thanks go to the teachers who have served on the development committee for the first two volumes of *In the Right Direction:*

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Planning Lessons and Activities

In planning lessons and activities, teachers must consider many factors. Standard Course of Study objectives, district guidelines, student needs, past experiences, resources, time, etc. all play a role in the decisions teachers make. According to research conducted by the Southern Regional Education Board, "Teachers and school leaders need to keep in mind what promotes learning:

- good instructional planning
- a balanced use of student- and teacher-centered approaches
- well-planned, teacher-centered instruction
- various, proven, student-centered instruction
- the use of technology to motivate, challenge, and engage students
- classroom conditions that promote learning"

(*Instructional Strategies: How Teachers Teach Matters*, Southern Regional Education Board, www.sreb.org)

SREB further defines good instructional planning as including, among other elements alignment with course standards, high expectations, and active engagement of students. With the revision of the *NCELASCS*, teachers need to become familiar with new goals and objectives and consider which instructional practices will best fit student needs as they work to meet those standards. Activities throughout this document will provide samples to demonstrate those qualities.

The chart below illustrates some of the different aspects of lessons that teachers can consider as they work through their planning.

Individual ⟷ **Whole Group**

Sustained Silent Reading, Reading/Writing Workshop, Contract/Independent Projects	Literature Circles, Teacher-assigned Groupwork, Peer Editing, Think-pair-share	Teacher-led discussions/lectures, Announcements, Modeling, Presentations, Developing Rubrics, Shared Writing, Seminar, Student-Directed Discussion, Class Reading / Viewing Assignments

Student Directed ⟷ **Teacher Directed**

Sustained Silent Reading, Reading/Writing Workshop, Literature Circles, Contract/Independent Projects, Student-Directed Discussions	Developing Rubrics, Evaluating Products, Shared Writing, Peer Editing, Seminars	Teacher-led discussions/lectures, Class Reading / Viewing Assignments, Guided Reading, Teacher-assigned Groupwork, Modeling

Extensive (fast, quick focus on fluency, enjoyment) ⟷ **Intensive** (careful, deep study; focus on analysis, appreciation)

Sustained Silent Reading, Journal writing, Quick-writes, Reading/Writing Workshop	Literature Circles, Student-Directed Discussion	Teacher-led discussions/lectures Evaluating Products, Shared Writing, Contract/Independent Projects, Peer Editing, Seminar, Class Reading / Viewing Assignments

Adapted from Harvey Daniels, *Literature Circles: Voice and Choice in the Book Clubs and Reading Groups* and Susan J. Tchudi and Stephen N. Tchudi, *The English Language Arts Handbook: Classroom Strategies for Teachers*

Many activities and projects will progress through different stages. For example, at the beginning of the *Novel Review Project* (p 72), the teacher introduces the project with whole-class, teacher-directed review of several authors, then students individually select the authors they wish to investigate through author centers. As the project progresses, students have individual conferences with the teacher and have small group discussions with other students reading thematically similar works. A fishbowl discussion is viewed and critiqued by the whole class as students learn strategies for keeping discussions going.

In recent years, much discussion and professional development have centered on the issue of varying instruction for block scheduling. Teachers who have been most successful with extended periods usually report that the ability to divide the class period into different types of activities related to the content or skills studied. Yet oftentimes, this same approach works for the traditional period classroom as well. Below is a chart illustrating one teacher's approach to the same lesson in block and traditional classrooms. As you review the lesson, note the variety of activities that occur:

Imagery: Seeing Things Freshly

English I SCS Objectives: 1.02, 2.01, 5.01, 6.01, 6.02

The learner will identify images found in selected poetic passages and then discuss the effect of those images.

The learner will read selected poems and identify the images used and the emotional response conveyed through those images.

The learner will closely examine an object appealing to all the senses and write his/her detailed observations, creating a word list of all the sensory details.

Block Time (One 90 minute period)	Activity Description	Traditional Time (Two 50 minute periods)
Day 1 15 min.	Language Warm Up – give students the following kernel sentences and have them combine them for conciseness and fluency: Imagery is important. Imagery is part of poetry. Imagery helps readers. Imagery creates pictures. The pictures are in the mind. Imagery appeals to our senses. Our senses include taste, touch, sight, sound, and smell. Our senses help us remember. Our senses help us understand. *(Block only – have students first share in pairs or small groups; peers can edit any grammatical errors in the sentences.)* Have 3-5 student volunteers go to the board and write out their sentences. Discuss different approaches and, if applicable, different implications from the language.	Day 1 10 min.
Day 1 10 min.	Read a detailed explanation of the purpose and effect of imagery, like "Imagery: Seeing Things Freshly" by John Malcolm Brinnin. Have the students follow along, jotting down two to three ideas that define imagery based on what they understood as they read.	Day 1 10 min.
Day 1 15 min.	Place on a transparency poetry excerpts from such poems as Edwin Arlington Robinson's "The House on the Hill", Robert Frost's "The Black Cottage", or the entire poem "Lost" by Carl Sandburg. Treating each poetic passage separately, ask the following questions respectively: What images contribute to a	Day 1 15 min.

	feeling of loneliness in the lines from "The House on the Hill"? What do those individual images suggest—what emotions do they convey? What images project a feeling of life in "The Black Cottage"? What emotion do those images suggest? And, how do the images in "Lost" make you feel? What images contribute to that effect?	
Day 1 15 min.	Using a bag of Dorritos—any object or series of objects that appeal to the senses would work here—give each student one, at first, and instruct them to write five columns in their notes, one column per sense. Have them record their sensory observations of the Dorrito, listing the details in the appropriate column. For sound, have them tap the Dorrito on the desk, their hand, their notebooks and record the different sounds it makes, and the sound it makes when they eat it. Then, when finished, give them more Dorritos to record more details, eat, and enjoy.	Day 1 15 min.
	Review and Language Warm Up– give students kernel sentences based on their observations from the day before (see samples below) and have them combine them for conciseness and fluency. Have students work in groups, one group per sense. Examples: Dorritos are crunchy. Dorritos are smelly. Dorritos smell like cheese. The cheese is sharp. Dorritos are yellow. Dorritos are orange. Dorritos leave colored dust. The dust is on your fingers. The dust can be wiped. The dust can be on your pants. Students should first combine the sentences on their own and then share with the group. The group picks one example to read to the class. After all groups have read their sentences, review definition of imagery with students.	Day 2 15 min
Day 1 10 min.	In anticipation of the poem, "Daily" by Naomi Shihab Nye, have students complete a journal write: make a list of the sounds, smells, tastes, textures, and sights from your daily life that make you happy (or sad). And explain why these daily details make you happy (or sad) as a whole. Students should write for 5 minutes and then discuss for 5 minutes.	Day 2 10 min.
Day 1 15 min.	Read the poem, "Daily." Have them in their notes write two columns, labeled "First Reading" and "Second Reading." Read the poem one time, then have them close their books or turn the poem over. They will record three images they remember from their reading, paraphrasing if they must. Then, for the second reading, have them record three new images from the poem they recall from the reading.	Day 2 15 min.
Day 1 15 min.	Once completing the reading, read it a third time and discuss what these images suggest about the poet, her attitude toward her daily routine, and the emotion(s) conveyed. Finish the discussion by having the students identify the literary device presented in the last two images of the poem, leading them in a discussion of what the metaphors mean and how the images enhance their impact.	Day 2 15 min.

Homework	Have students look for a picture or a photograph that either interests them or holds some personal value to them. In the next class, they will describe the scene using as many details that appeal to all the senses. This description will serve as the basis for an original poem they will write using images and any other literary devices they choose.	Homework

Within the field of English Language Arts, Judith Langer, in *Guidelines for Teaching Middle and High School Students to Read and Write Well* identifies 6 features of effective literacy instruction. Langer and other researchers associated with the National Research Center on English Learning and Achievement studied schools who "beat the odds" by having students who performed well consistently on standardized tests compared with similar schools whose students did not perform as well. From that study, the researchers discovered these features that successful schools and teachers share. For more detailed descriptions of the features, see the entire booklet at http://cela.albany.edu/. While most activities will include several of the features, the examples below offer some specific connections between Langer's research and the activities in this document.

According to Langer's research, "students learn skills and knowledge in multiple lesson types" (*Guidelines*, p 5). The *Protest Against the Government Project* (p 103) begins with a separated activity of students learning definitions of rhetorical devises. Then students engage in a simulated activity by identifying and analyzing those devices in revolutionary documents. Finally, in an integrated activity, students make their own documents using effective rhetorical devices. In *Applying the "isms"* (p 121), students again go through these types by first learning about different critical approaches, then applying them to a work as a whole class, before developing their own interpretations of another text. While these examples include all three lesson types to illustrate their application, teachers should evaluate student needs and consider the most appropriate types to meet them.

Six Features of Effective Instruction

1. Students learn skills and knowledge in multiple lesson types.
2. Teachers integrate test preparation into instruction.
3. Teachers make connections across instruction, curriculum, and life.
4. Students learn strategies for doing the work.
5. Students are expected to be generative thinkers.
6. Classrooms foster cognitive collaboration.

The second feature, integrating test preparation into instruction, is demonstrated by several activities. *Annotating Text* (p 11) and *Color Coding* (p 15) involve students closely reading texts commonly used in class to learn how to note diction, literary devices, tone, etc. and then analyze their effects. These skills will serve students well on the textual analysis portion of the English I End-of-Course Test. In *Defining Through Verbal Charades* (p 18) and *Issues Letter* (p 70), students discuss and practice composing the types of writing that will be included on the Grade 10 writing assessment. Instead of isolating test preparation through the use of unrelated materials and activities, teachers can build skills during the normal course of instruction through activities like these and other mini-lessons that target student needs.

With the third feature, making connections across instruction, curriculum, and life, teachers engage students in looking at content with fresh perspective, helping them see meaning and value in their studies. In *Survival Guide* (p 48), after reading *Lord of the Flies*, students create survival guides for harsh climates. Here, students are connecting the literature they have read to geography, biology, and healthful living through their research into the climates and the survival tips and techniques. Additionally, the inclusion of technology in research and publishing as well as the connection to contemporary reality television shows increases students' interest and engagement in the project. *Historical Context Argument* (p 136) explores the need for understanding the time period, biography, and social influences on writers to appreciate their work. This activity allows the students to see how such information affects the reader's response to the text.

Teachers practice the fourth feature when they focus on strategies, process and metacognition rather than just assigning and assessing student work. Combining two aspects of strategies instruction, *Read Aloud Reminiscence* (p 83) focuses on reading and thinking aloud through a text which also serves as a model for the students' own later composition. Through the class discussions, thinking behind reading and writing decisions is made more obvious to students. *Critical Review of Film: A Learning Center Approach* (p 125) takes students through a process beginning with discussing the qualities they appreciate in films through reading sample movie reviews and developing their own class rubric for the movie review they will write. The scaffolding provided in activities like these allow students to build skills and confidence to handle more difficult tasks.

Encouraging students to become generative thinkers, feature five, involves extending discussions beyond understanding and even analysis to deeper explorations. In *Controversial Issues Seminar* (p 60), students research an issue such as non-violence and discuss their opinions in a seminar, finally composing an editorial. Students are encouraged to examine authors' purposes and possible biases, consider alternate viewpoints, and finally articulate their own informed views. In *Banned Books* (p 91), students read a challenged book (chosen from the American Library Association list) and then research the objections that were raised to that text. In their final product, students go beyond explaining the book and the challenge to form an argument for the school board that the book should or should not be banned, based on the text itself and their personal and community beliefs.

Students working in small and large groups, with teachers providing support and encouragement, fosters cognitive collaboration, feature six. In *Multiple Choice Debates in Small Groups* (p 28), students discuss their independent answers to study questions in a small group and use textual support to determine which answer is most correct. Because their group work will be assessed for its thoughtfulness and correctness, students are dedicated to listening to and learning from each other. Seminar activities, such as *Seminar on Donne's Mediation 17* (p 142) provide excellent opportunities for such collaboration. Students discuss and respond to each other's questions, with questions to encourage them to reexamine prior beliefs, explore analyses, and develop new responses.

About the Sample Activity Plans

This section includes sample activities created by North Carolina high school English Language Arts teachers. The activity plans have been designed to demonstrate ways the SCSgoals and objectives can be implemented while meeting student needs and allowing teacher individualization. Teachers approach activity planning differently, depending on the students, resources, and the teacher's own interests. Within these examples, the writers have taken a variety of approaches and developed activities for varying amounts of time. As stated in the forward, these activity plans are intended to be suggestive rather than prescriptive or comprehensive. Teachers will find that even if they do not teach the specific works included in these examples, they can easily adapt many of the elements to the materials they do teach. Unless otherwise noted in the plan, all activities were written and submitted by the members of the development team.

Organization of the Activity Plans

Each activity plan begins with points to consider while planning, including correlation to the NC English Language Arts Standard Course of Study and NC High School Exit Exam, approximate time needed, the teacher's description of objectives, and materials needed. The writers then described the activity as clearly as possible for another teacher to be able to replicate or adapt in the classroom. Assessment information is provided as appropriate, and the Additional Notes section allows the writer to add tips, suggestions for extensions, etc. Teacher's Notes provides space for the classroom teacher to write reactions, ideas, and reflection in response to the activity plans, especially as they try them out in their own classrooms. In some cases, supplemental handouts have been included to help teachers implement the activity.

As teachers choose to use these activities, they may wish to adapt them to meet their own students' needs.

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English I Activity Plans

Activity	Str.	Exp	Info	Arg	Crit	Lit	G/L
Annotating a Text	W	1.02	2.01		4.02	5.01	6.01
Color-Coding a Text	W				4.02	5.01	6.01
Defining through Verbal Charades	O W	1.01 1.02	2.01 2.02		4.01		6.01
How-To Presentations	O W		2.02 2.03 2.04				6.01
If I Were in the Crowd: Reaction to "I Have a Dream"	O W M/T	1.02		3.01 3.02 3.03		5.01	
Literary Term Posters	W	1.02	2.02 2.04		4.02	5.01	
Multiple Choice Debates in Small Groups	W		2.01	3.02 3.03	4.02	5.01	6.01
Newspapers in the Classroom	W O		2.01 2.04	3.01 3.03	4.01 4.02	5.01	6.01 6.02
Personal Reflection and Poetry Writing	W	1.01 1.02				5.01	6.01 6.02
Reader's / Writer's Log	W	1.02			4.02	5.01 5.02	
Student Biography	W 0	1.01					6.01 6.02
Survival Guide	W M/T		2.01 2.03		4.01		6.01

Annotating A Text

➢ Planning Points

Approximate Time Needed: 1 day
Correlation to English I SCS: 1.02, 2.01, 4.02, 5.01, 6.01
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C4, C5, PI9,

Lesson Objectives:
Students will learn how to "mark up" a text to increase their reading comprehension and understanding of literary techniques.

Materials Needed:
"Ideas for Annotating A Text" Handout

➢ Description

To introduce the idea of annotating, the teacher should choose a short passage from a work the students are reading. A passage can be defined as 1 to 2 paragraphs or roughly a half page to one page of text.

- The teacher should type the passage on a piece of paper, using 14 pt or higher and leaving ample margin space.
- Give each student a copy of the passage.
- Make an overhead transparency of the passage. Have the overhead on as you finish the rest of the activity.
- Ask one student to read the passage aloud, to "honor the text."
- Ask the class to identify the context of the passage that was just read—what was happening before or after it in the story.
- Ask another student to read the passage again. This time, as the passage is read, students should "mark it up." Guidelines for what and how to mark can be found on the handout, "Ideas for Annotating A Text." Verbally, give students examples of how you might mark a text. Circle words you don't know and jot ideas that come to mind in the margins. Some of these ideas are literary, like theme and characterization, but many are simply reactions to what is going on or a summary of the action.
- Ask students to share an example of what and how they annotated. The teacher should be prepared to ask follow up questions, such as, "Why did you underline that part? Why was that particular section meaningful to you? Does anyone know the definition of that word?"
- As students share, write their examples of annotation on the passage that is on the overhead. This way the whole class can see that there is no one way to annotate. They will also see that it can be quite messy and that many students had the same questions about the text as they did. This oral sharing and writing in the sample annotations is critical to the success of the activity. Even the most reluctant student can "get something" out of the passage because the class is honoring the need to ask questions and acknowledging when they don't know what a word means.
- Important: At this stage the teacher should be careful not to censor what a student shares. Write all examples on the overhead. If a student gives a response that is questionable, push him towards clarification.
- Depending on the skill level of your class, you may want to read the passage a third time looking only for literary techniques. Some classes will naturally begin to identify these when they begin to

annotate. Others, however, may need more time to focus on comprehension and may be overwhelmed and shut down if asked to do too much too quickly.

Follow-up Activities:

- If this is the first time the group has tried annotation, you may want to practice it again the next day, perhaps in small groups. Give each group a different passage and ask them to follow the directions outlined above. You could also give a new passage as homework and the class could discuss their annotations the following day.
- Once students are comfortable with the concept of marking a text, you can use it throughout the school year. Before starting a new book, you could select a passage to "hook" the students. Have them annotate and discuss it as a way of predicting and introducing the concepts in the text. After assigning a set of chapters or whole book, use it as a way of starting a class discussion. Select passages that "get at" the core concepts in the text.
- Annotating works well with students who are reluctant readers and participators. Even if a student has not read the novel you assigned, he can at least read one page of text and comment on it. Also, the process of annotating values reading as a constructive task.

➢ Assessment:

When assessing annotation, look to see how much students interacted with the text. Did they use a combination of annotation techniques, such as summarizing, theme identification, and observation? Did they attempt to look up words? Did they have personal response?

➢ Teacher's Notes:

Ideas for Annotating A Text

Underline, star, highlight, box, circle whatever words, phrases, or sentences that catch your attention.

Write brief comments in the margins

- observations about what is being said or done
- what you are reminded of (people, feelings, places, moods)
- questions you have
- ideas that occur to you
- things that you agree or disagree with
- any connections you are making
- summary comments
- identify themes being developed
- any literary devices being used

alliteration
allusion
ambiguity
archetypes
assonance
characterization
denotation/connotation
diction
epic poetry
euphemism
first person point of view
foreshadowing
free verse
hyperbole
imagery
interior monologue
irony—dramatic, verbal, situational
lyric poetry
metaphor
meter repetition
narrative poetry
naturalistic detail
onomatopoeia
oxymoron
paradox
parallel construction
pattern
personification
prose
rhetorical question
rhyme
setting
simile
soliloquy
stream of consciousness
style—formal, informal
symbolism
synesthesia
syntax
third person limited
third person omniscient
time shifts
tone
tragedy
understatement

Example:

repetition; shows how angry he is; can't think straight

choppy logic — doesn't make sense

Capulet: How, how, how, how, choplogic? What is this?
"Proud" — and "I thank you" — and "I thank you not" —
And yet "not proud"? Mistress minion you,
Thank me no thankings, nor proud me no prouds,
But fettle your fine joints 'gainst Thursday next
To go with Paris to Saint Peter's Church,
Or I will drag thee on a hurdle thither,
Out, you green-sickness carrion! Out, you baggage!
You tallow-face!

He mimicks her-- see her previous lines

alliteration

servant

"get yourself ready"

criminals were "picked up" in carts in the the streets and carried to prison

note degrading terms — servant, criminal, baggage; views daughter as property, something that can be thrown away

connotation

dead, decaying flesh

pale; anemic looking

metaphors

Color-Coding a Text

➢ Planning Points

Approximate Time Needed: 1 day
Correlation to English I SCS: 4.02, 5.01, 6.01
Correlation to NC High School Exit Exam Competencies: C2, C5, C7, P19

Lesson Objectives:

- Using color-coding as a form of annotation, students will increase their reading comprehension.
- Using colored pencils, students will identify and code patterns in a piece of text.
- Students will analyze the significance of the patterns they identify.

Materials Needed:

- Colored pencils
- Handout with passage (example taken from To Kill A Mockingbird, p. 187-88, from "'He blacked your left eye with his right fist?'" to the last "No answer.")
- "T" Chart
- Writing Assignment

➢ Description:

Color-Coding is a form of annotation where students color-code a pattern they find in a piece of text. Teachers can state the patterns—i.e. black/white; time; questioning. Students can also find patterns on their own, giving them confidence to interact with a piece of text independently. For this lesson, use color-coding with the court room scene from *To Kill A Mockingbird* in which Atticus questions Mayella. Although this is a piece of fiction, you can use color-coding with other types of text, including the students' own writing assignments. For example, students could identify their topic sentence in yellow, supporting details in blue, and analysis of those details in pink.

Directions:

Each person should have a handout with the passage typed on it, leaving enough margin and space at the bottom for student notes and a legend.

One person should read the passage.

Ask someone to identify the context of the passage.

Read the passage a second time, looking for patterns. A pattern can be defined as any item that is mentioned more than once.

At the bottom of the page, create a legend. For example, in this passage, "scream" is used five times and "hollered" once. Down at the bottom of the passage, you could make a box, color it in with a red marker, and label it "screaming." Then, every time you saw this pattern in the text, you would mark it in red.

When the students are finished, the teacher should list all the patterns the students found on a piece of paper. Encourage students to explain their responses so that everyone benefits from their discovery.

After everyone one has shared and the group has found as many patterns as possible, the teacher or class should select one. As a group, discuss its significance. To prompt a discussion of the pattern's significance, ask the questions, "Why is it important?" or "What does it reveal about the person who said it?" or "So what?"

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For example, "So what that the word *scream* is repeated five times? What does this tell us about Atticus? Mayella? Why is this repetition important? What point is Harper Lee trying to convey or reveal about these characters?"

➢ Assessment:

During the discussion, look to see if students are able to share at least one pattern and explain it. During the analysis activity, a student should be able to go beyond a literal example to explore its significance.

If students complete the follow-up writing activity (see below), assess the paragraph using the following checklist:

___ Does the writer have a clear topic sentence that states which character they are analyzing and how Harper Lee characterizes him or her in this scene?

___ Does the writer give at least two or three patterns to support the topic sentence?

___ Does the writer elaborate on each pattern showing its significance and exploring how it reveals character?

___ Does the writer end with an overall conclusion about the character he selected?

➢ Additional Notes:

- As a follow-up activity, students choose either Atticus or Mayella. Using a "T" chart. They list on the left-hand side at least three patterns associated with that character, and on the right-hand side, they analyze these three patterns.
- After making the chart, students write a paragraph explaining how Atticus or Mayella is characterized in this scene. (Writing prompt: Authors use patterns to develop their characters. Choose either Atticus or Mayella. Identify how Harper Lee characterizes him or her and analyze the patterns that are used to develop that characterization.)
- Color-coding is an effective way of helping students interact with a text. Usually math and science-oriented students like the pattern and counting aspects of the activity and any student can usually find one or two patterns. More advanced students will enjoy looking for the less obvious and more sophisticated examples.
- Patterns often found in this passage:
  --sight ("becoming suddenly clear on this point," "glasses," "good right eye," "finally seen the light."
  --Mayella's silence ("No answer" four times)
  --repetition (from Mayella: "he slung me down.. That's what he did, he slung me don'n got on top of me.")
  --rhetorical questions from Atticus
  --repetition of Tom Robinson's name and "father"
  --4 "W"s from Atticus: Who, What, Where, When
  --dialect
  --directional / time words (right, left, a while ago, all the time)
  --hesitation by Mayella as seen in Lee's dashes & repetition of phrase, "That's what it did."
  ("I ducked and it—it glanced, that's what it did":"I—he slung me down. That's what he did, he slung me down."

Sample analysis of a pattern:

Mayella

Pattern (What)	Significance (So What?)
Hesitation followed by repetition	--shows she is making up her story as she is questioned --she repeats what she has said almost as if she is convincing herself it is true or at least sounds good --she switches from the first-person pronoun "I" to "He"; the truth would have begun with "I" since she instigated the interaction with Tom but she switches to "He" when she lies

➢ Teacher's Notes:

Defining through Verbal Charades

➢ Planning Points:

Approximate Time Needed: 1 –2 days
Correlation to English I SCS: 1.01, 1.02, 2.01, 2.02, 4.01, 6.01
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C4, C7, PI9, PI10, PI13

Lesson Objectives: The primary objectives of this lesson are to for students to:

- Understand the need to define abstract concepts
- Practice different strategies for defining concepts
- Listen and analyze key words from student presentations

Materials Needed:

- Teacher-provided verbal charades (sample for thoughtful/reflective given)
- Overhead pens and transparencies

➢ Description:

1. Explain to students that words can be defined in different ways. For example, write the definition of "Freshman" (a student in the first year of high school) on the board. Have them imagine they are talking with someone from another culture who would not understand the term and ask them to write a journal entry about a time when they really felt like freshmen. Then ask them if the dictionary definition is all it means to be a freshman. Ask for volunteers to share journal entries and discuss what else being a freshman means.

2. Teacher-provided charades:

- Instruct students to listen to each of the attached charades carefully, thinking about what word(s) might be illustrated. After each charade is read, the listeners write down the words that it suggests to them. It's important that this guessing be done in writing, not out loud, so as to not influence responses to the next charade.
- Students discuss words for each charade and for the three charades together. As they discuss, students should refer back to the texts to support their ideas. (Students may discuss in small groups before whole group.) Place charades on overhead transparency to circle or underline key details as students identify them in the whole class discussion. The class tries to reach a consensus.
- Reveal the "mystery word." Have the class discuss how the charades worked: What details clued the class in? What details threw the class off? *In terms of reading and writing, this focus on key details is probably the most valuable part of the whole activity.*

3. Student developed charades

- Divide students into teams of 3-4 players. Give each team a mystery word (such as manipulative, energetic, responsible, intense, wise, hypocritical) and remind teams to conceal words from others.
- Each member of the team writes a charade illustrating the word. The team members then read each other's charades and suggest revisions. After revisions are made, the team decides on the order in which their charades will be read aloud to the whole group. The game works best if the charades are read with the least obvious one first and the most obvious one last.

- After all the teams are ready, the first team reads their charades aloud to the rest of the class. Students should write down words suggested by each charade, as above in warm-up.
- After all of the team's charades have been read, the whole class shares their guesses and tries to reach a consensus. Then, the team reveals its mystery word.
- As in the warm-up exercise, before moving on to the next team, the current team and the class discuss how the charades worked: What details clued the class in? What details threw the class off?
- Then, the second team reads their charades. The process continues until all the teams have finished.

➢ Assessment

Informal assessment occurs in the discussion of the key details and student understanding.

➢ Additional Notes

- The verbal charades activity is adapted from Thomas Carnicelli, *Words that Work: Activities for Developing Vocabulary, Style, and Critical Thinking (Heinemann, 2001)*. "A written sketch that illustrates the meaning of a word without using that word might be called a *verbal charade*....In verbal charades, reading a written sketch out loud takes the place of acting something out physically; the clues are in the writing, not in the acting." (Carnicelli, p. 11)
- This activity can be repeated several times throughout the year with different concepts. It would work well tied to literature; for example, with *Great Expectations*, students might define success, contentment, love, revenge, sophistication, envy, villain, etc.
- To extend the activity and connections with the definition paper more fully, student groups could be asked to develop charades that include literary examples, negations, and other types of development. For example, "compassionate" charades could include a poem with examples of thoughtful gestures, a negation example of someone who is self-centered, a literary example from *To Kill a Mockingbird*, etc.

➢ Teacher Notes

Verbal Charades example

1. Sally sat looking at her class registration form. She turned to her friend. "Matt, do you remember when the guidance counselor came to our class last fall to talk to us about choosing classes and investigating career choices?"

"Sure, why?" said Matt

"Well, I really liked Mrs. Brown's class, and I love working on the computer, like we did for our group brochure in English class. I wonder if there are classes like that I can take. And how would I know what a job working on computers all day would be like?"

"I bet Mrs. Brown could help you out with the courses – and maybe even fix you up with someone in computers, too." Matt suggested.

"I guess it wouldn't hurt to ask. I'll go see her at lunch."

2. Tom's class was watching a documentary about a woman who survived the Holocaust. As she spoke about her struggles to stay alive, she also spoke of friendships and hope within the dire situation. Like the rest of the class, Tom was surprised when she discussed how she met her future husband when he was part of the American forces that rescued her.

Tom gazed out the window, comparing the woman's situation to his life. He remembered his own frustrations that morning as he rushed to get ready for school, his complaints about granola bars for breakfast, his argument with his mom about riding to school with friends rather than taking the bus. They seemed so small now.

"Tom, would you like to join us?" asked Mr. Carter. Suddenly, Tom realized the class was almost over and the teacher had begun talking about homework due tomorrow.

3. As Gail reached the end of the story about the migrant farm working family, she slowed down her reading pace. She anticipated the unhappy end of the story and wanted to prolong the character's excitement about learning to read and his success in his math class. Reading the final paragraph, Gail pictured the boy's somber response to returning home and finding all of his family's belongings packed neatly into cardboard boxes – time to move on, again.

Gail was impressed by the boy's determination in spite of his limited opportunity for an education. She noticed that this story contrasted sharply with the stereotypes she had about migrant workers and their interest in education. She began to wonder what other aspects of the boy's life might be different than her own and what similarities she might find if she explored further. She wrote down the author's name and decided to ask her teacher about him. Maybe she would even go to the library after school to look him up.

How-To (Process) Presentations

➢ Planning Points

Approximate Time Needed: 5 days in class work (additional time out of class)
Correlation to English I SCS: 2.02, 2.03, 2.04, 6.01,
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C4, PI9, PI11, PI12, PS15, ND25

Lesson Objectives: Students will prepare a "How to" presentation for their classmates. Students will also consider audience by surveying the class and adjusting the presentation for their levels of knowledge about the subject.

Materials Needed: guidesheet (included), materials for introductory activity (see below)

➢ Description:

- Introduce the project to the students by modeling a brief how to process. For example, you might ask students to explain (in a journal entry) how to make a paper airplane. Then students could swap papers and try to follow the other's directions. Or you could ask a volunteer to read directions as you attempt to make the airplane, following his/her directions step by step. (Usually, this will be an impossible task, as students assume or leave out steps). Depending on time, students, and budget, you could modify this intro with products such as shooting waste-paper baskets, making PB&J sandwiches, making ice cream sundaes, etc.
- Explain the assignment and review the guidesheet with students.
  - Think of a task to teach your classmates. (You will want to think of a task no one else will choose to demonstrate for the class.)
  - Brainstorm the steps to completing the task.
  - Survey your classmates to see what they already know about this task.
  - Create a summary of the information the survey reveals about your audience.
  - Prepare a handout that helps explain the task, special terminology, and special equipment for your classmates. (Make sure to explain information that the survey reveals that your audience does not know. Also be sure to check your mechanics and grammar.)
  - Prepare a presentation using visuals that helps explain how to do the task.
  - Give your presentation, using note cards, to a small group for feedback on improving your work before you present it to the class

➢ Assessment:

See checklist on guidesheet for formative evaluations. A rubric is also attached to evaluate students' handouts and presentations.

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Additional Notes:

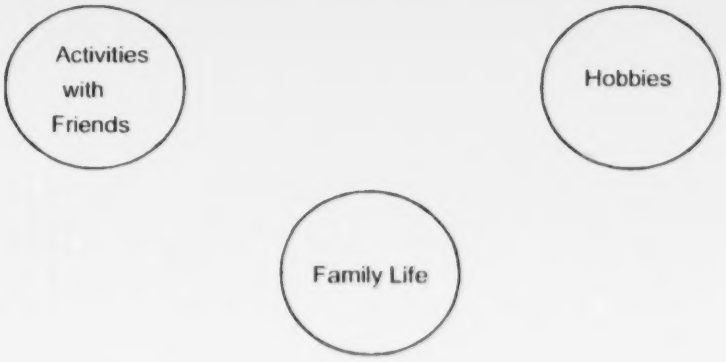
The teacher should prepare the students for this task by teaching them about effective communication and audience's needs. "How to" tasks should be pre-approved before students are allowed to proceed with the assignment.

To enhance the assignment, the teacher may ask the students to prepare their presentations for a different age group. For example, the students could prepare their presentation for kindergarten students. This will give the students the practice of examining a different audience.

Teacher Notes:

"How to" Presentation Guidesheet and Checklist

Step 1 ____ Brainstorm the following areas of your life to think of a task you know how to do.



I will demonstrate to the class how to _____ _____ _____.

List steps of the task. Special terms used in completing task. Special equipment.

Step 2 ___

Create a survey to determine what your classmates (or other audience) already know about the task, its terminology, and its equipment. Simply list terms and equipment associated with the task and ask your classmates to define them. Arrange a time with your teacher to give your survey to your classmates. Make sure you give your survey in a timely fashion so that you can use your summarized survey results to plan your presentation. Review the results to see which terms and equipment your peers know about. Attach the summarized survey results to this sheet of paper.

Step 3 ___

Using the survey results, design a handout listing and explaining the steps of the task. Also define special terminology and describe the special equipment needed. You will need to decide what graphics will help your classmates best understand how to complete the task. Attach a copy of your handout to this sheet of paper.

Step 4 ___

Next, plan a presentation for your classmates. Decide how you will show them how to complete each step of the task. Be sure to explain each step carefully. You will need to use equipment and visuals (posters, PowerPoint presentations, etc.) to help demonstrate the task to your classmates.

Step 5 ___

Rehearse your presentation for your assigned small group so that they can give you feedback on improving your handout and presentation so that all the information is clearly stated.

List the advice your small group gives you on the back of this sheet of paper. Your group members should sign their names under the tips they offer.

Step 6 ____ Give your presentation to your classmates and turn in this sheet to your teacher.

Handout and Presentation Rubric

	Strong Explanation of Task	More Care Needed in Explaining Task	Much More Care Needed in Explaining Task
Audience's Knowledge	Included summarized survey results with guidesheet and used results to make notes on what was needed to explain to classmates	Included summarized survey results with guidesheet but did not include info or explanation that survey revealed was needed for audience understanding	Did not offer survey to determine audience's knowledge base OR did not attach survey results to guidesheet
Explanation of Task	Each step of process carefully explained and demonstrated; equipment and special terminology used in each step clearly explained	Each step of process explained and demonstrated	Process demonstrated; may exclude or explain unclearly one or more steps
Handout	Handout clearly explained task's steps as well as described special terminology and equipment	Handout listed steps, terminology, and equipment, but gave no explanations	Did not prepare handout OR handout just listed steps of task
Voice	Spoke clearly and articulately with two or fewer pauses	Spoke audibly but paused or hesitated three to four times	Spoke in mumbled and soft tones OR spoke audibly but paused more than four times
Visuals	Used objects, charts, etc. as means of explaining each step to class	Placed objects, charts, etc. for the audience to see and mentioned them to audience; does not use items to help explain task	Showed only objects needed for task OR did not use objects
Notes	Briefly referred to notes	Used note cards frequently (4-5 times)	Read note cards to audience for majority of presentation
Language Usage	Two or fewer grammar and mechanics errors on handout and two or fewer in presentation	Three to four grammar and mechanics errors on handout and three to four in presentation	Five or more grammar and mechanics errors on handout and five or more in presentation

If I Were in the Crowd: Reaction to "I Have a Dream"

➢ Planning Points

Approximate Time Needed: 3 days
Correlation to English I SCS: 1.02, 3.01, 3.02, 3.03 5.01
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C4, C6, C7, C8, PI9, PI10, PS16,

Lesson Objectives: The primary objectives of this lesson are to

- Help students recognize the difference between fiction and non-fiction
- Help students understand the different types of non-fiction writing
- Get students to consider the different points-of-view of people in the audience during Martin Luther King Jr.'s speech
- Have students write a reaction to the speech from a given point of view

Materials Needed:

- Cassette or CD recording of "I Have a Dream Speech"
- Text version of "I Have a Dream Speech"

➢ Description:

- Before listening and writing, students need to have a background in the different types of non-fiction writing. So, on the first day of this lesson, discuss with them what non-fiction means. Then ask what types of non-fiction they have read. Discuss the different types, including personal essays, biographies, and autobiographies, informational reports, arguments, debates, etc. To assure they understand these terms, select a short piece of non-fiction, available in most textbooks; read as a class and discuss why it is non-fiction as opposed to fiction.
- On the second day of class, give each student a slip of paper with two different personas on it. Students should not open the sheets until class starts. Have seats arranged in a semi-circle to take on a theatrical feeling. Once students are seated and class has started, tell the students to quietly look at their sheets of paper and not talk. (Examples of personas might include the following: white college student, black college student, white female age 30-45, black female age 30-45, migrant worker age 40-50, member of black militant group such as Black Panthers, member of white supremacist group such as KKK, etc.)
- Explain to students that they will be listening to a famous speaker and will be reacting to his speech through the thoughts of the personas on their sheets. They will have to write a 1-page response based on questions such as How did it make me feel? What, if anything, appealed to me in the speech? What, if anything, did I disagree with or find troublesome? What did I walk away from the speech having learned? What was the atmosphere like during the speech? (You may want to have these guiding questions listed on the same sheet as the personas.)
- Students listen to the speech by King. Students then have the remainder of the class period to write their reactions. Students can take the assignment home to finish if necessary.

- On the third day, have the students break into pre-arranged groups of 3 or more to discuss each other's reactions. While doing this, they must explain what role was taken and read aloud the written responses. Following 15-20 minutes of group discussion, students discuss as a whole. Ask for volunteers to explain what they wrote and how they felt during the speech. Leading questions might include Were the reactions realistic? What did you learn from this? How do you now feel about the speech? What type of non-fiction did we cover?

➢ Assessment:

Each student is assessed on the following:

- How realistic the reaction to speech was, given the persona
- How much thoughtfulness and willingness to contribute was shown in both written and oral parts of assignment

➢ Additional Notes:

Almost every student today has heard some or all of Dr. King's famous speech, and almost all will agree that it is powerful and moving. This activity is designed to help them reconsider the speech from alternative view-points.

For homework, have students think about an issue about which they feel strongly. The follow-up activity will be to write a 1-2 page persuasive essay about this topic.

➢ Teacher Notes:

Literary Term Posters

➢ Planning Points

Approximate Time Needed: 2 days
Correlation to English II SCS: 1.02, 2.02, 2.04, 4.02, 5.01
Correlation to NC High School Exit Exam Competencies: C-5, C-7

Lesson Objectives: Students will determine which literary terms used in a work are effective. Students will create and display visual representations of each significant term and explain its purpose to the work as a whole.

Materials needed: poster board or bulletin board paper, markers, rulers, copies of the text

➢ Description:

- After reading and discussing a work, students, either alone, in pairs or in groups, should brainstorm the dominant and significant literary terms that are used in the work. They should choose four terms and then plan a visual representation of each one that depicts the literary term as it is seen in the work. Students must also be able to show the significance of that term on the overall work. Students should then be able to verbalize the significance of this term on the work as a whole.
- Using poster board, students will divide the paper into four equal sections. Title and author should appear somewhere on the paper. In each of the four boxes, students will give the literary element, draw the visual representation of that literary element as it relates to the work, and then underneath each visual, students must write the significance of this term, as seen through the visual, on the work as a whole. Each box on the poster board must have all three parts.
- Once completed, students present the poster to the class, explaining the significance of each literary term.

➢ Assessment:

Students can be assessed according to meeting the criterion established above. They must choose four significant terms to the work; the visual must demonstrate the literary term as it happens in the work. Finally, the box is complete with a written statement as to the significance of the term to the overall work. The project should be assessed according to meeting the requirements for each box, not just on completeness.

➢ Additional Notes:

Students need to understand that they are depicting in the visual actual characters from the work. For instance, if showing conflict in Night between Elie and Idek, students would need to show the conflict between these two characters relevant to the novel, not two boxers fighting in a ring. While the two boxers fighting may show a conflict, it is not specific to the work. Of course, teachers can modify the assignment and allow for a more "metaphorical" approach.

➢ Teacher Notes:

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Multiple Choice Debates in Small Groups

➢ Planning Points

Approximate Time Needed: 25 minutes
Correlation to English I SCS: 2.01, 3.02, 3.03, 4.02, 5.01, 6.01
Correlation to NC High School Exit Exam Competencies: C2, C3, C4, C5, C7
Lesson Objectives:

- The students will read, interpret, and analyze literature.
- The students will justify their interpretations and analysis in a small group format.

➢ Description:

Before the activity

- Students read the piece of literature, either independently or as a class. For homework (or independently in class), they complete ten multiple-choice questions; you can use textbook "Selection Tests" for this. They are an excellent source of practice for students for the EOC, but they also encourage critical thinking skills and careful analysis of the text. As you may know, often two answers out of the four choices often seem equally probable – at first. Here is how I promote test-taking strategies that assist students in finding the BEST answer:
  - Students use a colored pencil to highlight key words in each of the ten questions.
  - Next, students use the colored pencil to cross out three incorrect answer choices. In order to do this successfully, I tell them to go back into the text to find support that will show their answer to be the BEST one. I suggest they use a Post-It note labeled with the question number to mark any place in the text that supports their answer choice.
  - They use a pen to circle the BEST answer, according to their analysis of the text.

In class

- Place the students in groups of four. Each student brings to the group the completed Selection Test, the text, and a different-colored writing utensil. (This will be the third color students use on the sheet.)
- In the group students carefully debate/defend their answers. They must prove to the group which choice is best. This inevitably requires them to cite proof from the text, making it the third study of the literature – once when reading, once independently to search for answers, and once again to justify to the group which answer is BEST.
- After EVERY member agrees, the students use that third color to write in the margin the group's final answer.

➢ Assessment:

- Tell them to number themselves off one through four within their groups. As you monitor the groups, stop and ask who is number ____. Then pose a question to that person regarding the group's progress, frustrations, etc.
- Then, when the students have finished the Selection Test debate, randomly ask for the paper of group member number ____. Take that paper for a grade. ALL MEMBERS OF THE GROUP RECEIVE THAT GRADE, since they were equally responsible for debating and selecting the answers. You can see how

this keeps individual accountability in a small group setting. Additionally, no student feels intentionally singled out by me.

➢ Additional Notes:

- This strategy has been successful from standard to college prep to honors. The students enjoy this activity because they feel less threatened by the analytical study of literature when they know they will discuss their answers as a group.
- When a Selection Test is particularly difficult, you can check the papers twice. The first time the group says they are ready, mark wrong answers but do not give them the correct ones. They can receive half credit if they reconvene to decide the right answer.
- Some suggested works: "The Scarlet Ibis"; "The Necklace"; "The Cask of Amontillado"; "The Most Dangerous Game"; sections of *The Odyssey*; sections of *Romeo and Juliet*

➢ Teacher's Notes:

Newspapers in the Classroom

➢ Planning Points

Approximate Time Needed: 5 days
Correlation to English I SCS: 2.01, 2.04, 3.01, 3.02, 3.03, 4.01, 4.02, 5.01, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C4, C5, C6, C7, C8, PI9, PI10, PI12

Lesson Objectives: Primary objectives of this lesson are for students to

- Learn about basic journalism terms, styles and purposes
- Identify elements of journalistic style (inverted pyramid, localization, etc)
- Use journalistic techniques to interview a subject(s) for their own news story
- Write two original news stories.

Materials Needed:

- class set of newspapers for 4-5 consecutive days
- packet of basic journalism terms (see attached sample)

➢ Description:

Day #1 –

- Give each student a copy of the newspaper and let him/her have a few minutes to browse through it. Most times students will find an article or two that interests them; this is helpful for later use.
- After about five minutes, have them turn to the front page and explain the different parts found there (Banner, Flag, Headline, By-line, etc.) Discuss the difference between hard and soft news stories as well as the "Inverted Pyramid" style journalists try to follow. Note that journalists try to answer the 5 W's (who, what, where, when, why, and how) in the first two paragraphs.
- Following the introduction, discuss and identify the different types of stories that appear in each section of the paper. During this time, explain what information is given in various types of news stories.

Day #2 –

- Give students the current daily paper at the start of class and briefly review the information learned on day #1.
- Have students choose 2 news stories (1 each of hard and soft) and summarize each article by answering the following questions:
  - What questions did the writer answer in the first two paragraphs?
  - What type of article is this?
  - Did the writer include any opinions? If so, whose?
  - Is the article at all biased?
- Were any people interviewed for this article? If so, how did the interview add to the article?

- Students can either be left in a large group setting or can be broken into groups of 3-4 to discuss their findings. At the end of class, discuss what they learned through the assignment.
- In this activity students should discover the basic format followed by journalists.
    - All journalists try to answers as many of the 5 w's as possible in the first paragraph.
    - Story types differ depending on what the subject matter is.
    - Stories with opinions and biases are usually editorials.
    - Why an interview was conducted...what did it add to the article, what you as a reader learned from the quotes chosen, and how the quotes affected the reader's opinion of the article (Did it add credibility to the article?)

Day #3 –

- Tie up any loose ends from yesterday and explain the use of interviewing subjects for news articles. Have the students answer the following questions:
    - What is the purpose of interviews? *The purpose of interviews is to add credibility to the story. Direct quotes from sources knowledgeable about the facts of the story make it more believable. They provide the proof for the journalist.*
    - When may writers avoid interviews? *Writers may avoid interviews if sources are proven to be unreliable or will add no relevance to the article.*
    - When are interviews necessary? How can an interview help an article? *Interviews are necessary and can help when journalists need hard facts and examples to support the information given in an article.*
- Briefly cover the letters/editorial section of the paper. Read one letter and one editorial as a class, and explain how these articles are different from the rest of the paper. (see attached list of definitions) Discuss how these are opinionated columns as opposed to stories based on factual information. While there may be factual information in them, they include the writer's opinion. Hard news stories only report the facts.
- Give students News Writing Assignment (attached) and discuss it with them.

Day #4 –

- Students have their stories proofread for content and grammar by peers and make proper revisions.

Day #5 –

- Students share news articles with one another in class. Each of their stories needs to be read by at least 2 people.
- All students are given the rubric for assessment. They will read and grade two stories.
- Upon completion, collect all stories to assess them. Grade can be based on peer (30%) and teacher (70%) assessment.

➢ Assessment:

Peer and teacher assessment, see attached rubric.

➢ Additional Notes (optional):

About one month before this mini-unit, contact a local newspaper to ask for class set of newspapers.

➢ Teacher's Notes:

News Article Assignment – English I

Based on the notes you've been given and the information regarding news stories we've discussed in class, you will write two original news stories. The stories can be based on any information you feel is important and newsworthy. At least one of the articles needs to include quotes from an interview you conducted for the story.

School related idea for stories:

1. Drama Club performance
2. Men's basketball game
3. Women's basketball game
4. New dress code policy
5. New attendance policy
6. New principal's first year on the job
7. The number of standardized tests high school students need to take

Theses are just a few school-related events/topics you may consider for your story. You are, however, not confined to school-related issues. If you'd like a more challenging assignment, you may write about a community or national issue. Keep in mind the time frame we are following when choosing an assignment. You need to budget your time wisely if an interview is necessary, especially considering the hectic schedule many public figures keep.

Length of each story is dependent on the topics you choose…

The attached rubric explains how grades will be established. If you have any questions please ask before you submit your final draft.

Final drafts are due on Monday.

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News Story Rubric

This rubric should be applied to both stories. If a student turns in only one story, his/her highest possible grade will be a 50%.

	Style (Journalistic)	Content	Grammar, Spelling, and Mechanics
4	Student successfully answered all 5 W's in first 2 paragraphs. Properly used interview and quotes to enhance article.	Student included only relevant facts. Followed inverted pyramid format. Placed least relevant info at end. Localized story if possible.	Student had less than 3 errors. Properly used quotation marks and other punctuation.
3	Student successfully answered 4/5 W's in first 2 paragraphs. Used interview and quotes to enhance article.	Student included only relevant facts and made an attempt to follow inverted pyramid format. Localized story if possible.	Students had less than 5 errors. Students attempted to properly use quotation marks and other punctuation; had minor flaws.
2	Student answered 3/5 W's in first 2 paragraphs. May or may not have used interview and quotes to enhance article.	Student had a mix of relevant and irrelevant facts. Attempted to follow inverted pyramid format. Localized story if possible.	Students had less than 8 errors. Did not use quotation marks properly.
1	Student answered less than 3/5 W's in first 2 paragraphs. Did not use interview and quotes properly.	Student used primarily irrelevant facts. Did not follow inverted pyramid format.	Students had more than 8 errors.
0	Student didn't answer any of 5 W's in the first two paragraphs. No interview or quotes.	Student made no attempt to use relevant facts. No specific format used. No organization in paragraphs.	Students had more than 15 errors.

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Newspaper Identification

The following is a list of terms common to newspapers and journalism:

Parts of the front page:

Front page: the display window for the paper

Masthead: the newspaper's nameplate; always found on page one

Ears: short messages found on each side of the masthead

Edition: the version of the paper (ie. county/city edition)

Banner Headline: a headline that runs the entire length of the front page; sometimes called a **Streamer**

Cut: any kind of illustration such as a photo, map, drawing, or chart

Cutlines: the lines of print under any cut; sometimes called a **caption**

Top Story: the story that always appears in the most prominent location on page one. Always the most important story of the day.

Classifying the news:

Local News: news that pertains to surrounding areas

National News: news that pertains to the nation

International News: news from around the world

News related terms:

Deck: a second headline that appears between the main headline and text of a story

Byline: the line above the text of a story that tells who wrote the article

Dateline: a line of type that usually appears at the top of a story and tells when a story took place

Wire Service Initials: *AP (Associated Press) UPI(United Press International)*

Lead: The first paragraph or two in a news story; supposed to catch the attention of the readers and get them interested in the story

Summary Lead: most common type of lead. It summarizes or condenses the main facts in the story. *Answers who, what, when, where, why and sometimes how*

Body: the part of the story that gives the details

Subhead: small headline that appears within the body of a story

Jumpline: appears at the bottom of a story and tells the reader on what page the story is continued

Libel: a written statement that exposes a person to public ridicule or hatred

Organizing News Stories: Inverted Paragraph

The most important information in the story appears first, and all information appears in the order in which events occurred

Newspaper professions:

Editor: the person responsible for deciding which stories are worth printing

Reporter: the person who researches and writes the stories

Photo Journalist: the person who takes photos for newspapers

Types of news stories:

Ongoing: stories that often develop slowly and appear in the paper for several days or weeks

Example: *The OJ Simpson/Nicole Brown story appeared daily for several weeks in most papers across the country.*

This was a widely publicized story that kept readers interested for months.

Follow-ups: stories that keep the reader up-to-date on what has happened since the first day the story appeared

Example: *The recent story about Eric Miller, the physician in Raleigh who was poisoned with arsenic*

As new information was discovered in the case it was reported to the public.

Hard News: contains only factual information and is identified as critical news by the editor

Example: *President Bush's tax plan.*

This is critical news that will affect the nation.

Soft News: contains only factual information and is identified as more public interest than critical

Example: *Duke basketball team going to the White House to meet the president.*

This is more of a localized story doesn't concern the majority of the population.

Feature Story: the story that appears in the most prominent location on the first page of each section of a newspaper

Human Interest Story: contains factual information and targets specific groups of people.

Example: *The quality of care in nursing homes throughout North Carolina.*

Editorial: an opinionated column written by the editor of the paper regarding an issue s/he feels is important. Most of the time it is localized.

Letter to the Editor: letters written by general population to the editor of the paper. Most information is opinionated.

Personal Reflection and Poetry Writing

➢ Planning Points

Approximate Time Needed: 2 days
Correlation to English I SCS: 1.01, 1.02, 5.01, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C5

Lesson Objectives:

1. Students will write a reflection and poem imitating the author's tone, style, and imagery.
2. Students will employ grammar and language skills to write, revise, and edit their work.

Materials Needed:

- "The Scarlet Ibis" by James Hurst
- Free-write questions for pre-reading and post-reading (see attached)
- Teacher and/or student example of free-write and poem (see attached)

➢ Description:

- Before reading Hurst's story, give the students free-write #1 (see attached). Share with them your own response to these probing, challenging questions, and explain each answer in a personal, reflective way in order to model this attitude for them.
- Students complete the free-write; ask for volunteers to share what they've written. Don't be discouraged if many do not share; this is often a very quiet, introspective lesson, depending on the class, of course. Often, even the most talkative classes clamp up with this free-write.
- Next, read the story in class with students – even in honors classes. Stopping and sharing childhood memories and noting Hurst's usage of literary devices enrich enjoyment of this lesson.
- After completing the story, give students free-write #2. Again, model by sharing your own response. Discuss Hurst's nostalgic, regretful tone and how he conveyed this to the reader. Then the students write their own responses to free-write #2.
- Once finished, share your own poem or poems from other students inspired by the freewrites. Note the use of imagery, diction, figurative language, and tone. Show them drafts to illustrate changes made, especially in editing. Then, instruct students to write a poem imitating Hurst's techniques.

➢ Assessment:

With the students' input, make a rubric for the poem. Include appropriate tone, style, and use of imagery in addition to other devices studied. They should use figurative language and strong diction since those are ingredients that comprise Hurst's tone, style, and imagery. This helps students see how writers use multiple tools to create effects in the reader. Additionally, discuss the essential step of editing poetry. Explore the subtleties of punctuation and format and the myriad ways they can impact the reading and interpretation of a poem. Stress to students the continued importance of accurate spelling and appropriate grammar and usage in poetry, since many believe poetry is a "free-for-all" when it comes to editing. In turn, students see the complexities and importance of editing their work for a reader's clear understanding.

Last, the students self-assess their poems using the rubric we created as a class. Then you can assess them on the same rubric sheet, next to their grades. The average of our two grades makes up the final score.

Additional Notes:

Self-assessment is important, especially for such a personal piece of writing. You will find that students respect this approach and often grade themselves more harshly than you do. Underneath the total on the rubric, have students to reflect on why they graded themselves as they did. They explain both strengths and weaknesses of their writing. Inevitably, students take ownership in this lesson.

Jude Dietz enclosed her own poem as a model and encourages you to write and share your own.

Teacher's Notes:

Free-write #1 (Pre-reading)

Think of the person in your life who is approximately the same age as you with whom you are (or were) the closest. He or she may be your brother/sister, cousin, childhood friend, etc. Think about your relationship with this person.

What makes your bond so special?

Which one of you is the "stronger" person in the relationship? How can you tell?

When, if ever, have you been proud of this person? Why?

When, if ever, have you been ashamed of this person? Why? **

** Note to teacher: Students are always reluctant to admit this. Challenge them. Assure them they will not be required to share or turn in this free-write. This is a crucial step for them to take to identify with Brother in the story and to understand Hurst's tone. Share your own response to encourage risk-taking and honesty.

Free-write #2 (Post-reading)

Nostalgia: bittersweet memories of the past

Reread and reflect on the free-write you wrote before reading "The Scarlet Ibis" by James Hurst. Write freely about memories that are stirred up when you think of this relationship.

What memories make you long for the past?

Like Brother, do you have any regrets?

Identify emotions you have regarding the memories.

Be specific and descriptive – appeal to the five senses.

Waxing Nostalgic

- by Jude Martin Dietz

There had to be a last time. . .
My brother and I carved out the snow slide
He steered my pigtails like a motorcycle
I rode on the metal bumper of his gold BMX

There had to be a last time. . .
We played HORSE in the driveway
Caught locusts with our homemade butterfly net
Climbed the pine tree to Lookout Point

There had to be a last time. . .
We watched *Grease* together (Was it the 42nd or 43rd time?)
Came home with muddy sap stains creasing our palms
Picked each other for the same football team

There had to be a last time. . .
We blew our allowance on candy
Performed *Charlie's Angels* in the backyard
Sold pulpy lemonade from our "As Seen on TV!" Kool-Aid stand

There had to be a last time. . .
We were told we must be twins
Competed for the World Record Pogo Stick Championship
Threw "hot box" in the neighbor's yard

There had to be a last time. . .
He peeked in Marco Polo
We played Battleship in the always-cold downstairs
I got jealous of his friends

There had to be a last time. . .
We traded I Love You's
Stood up for one another
Fought like the best friends we *were*

There had to be a last time
We said Good Bye.

I wish I could remember.

Reader's/Writer's Log

➢ Planning Points

Approximate Time Needed: 1 day for introduction
Correlation to English I SCS: 1.02, 4.02, 5.01, 5.02
Correlation to NC High School Exit Exam Competencies: C.2, C.3, C.5, C.6, C.7, C.8

Lesson Objectives:

- Students will informally respond personally and analytically to a variety of texts and genres.
- Students will "discuss" (in writing) texts with peers, teacher(s), and parents.
- Students will keep a record of their growth in reading/viewing and analyzing text.

Materials Needed:

- a variety of texts (usually individually chosen by students)
- a separate notebook/journal (not part of class notes)
- Reader's/Writer's Log instructions and rubric (see attached)

➢ Description:

NOTE: *This is just the introduction of the Reader's-Writer's log, so please read below for follow-up information and approaches.*

- Do this lesson early in the semester because the log is an ongoing assignment. Please note that the log is a place for students to write informally about what they read, write, view, etc. Logs are assessed for content, not for grammar and mechanics.
- Go over the requirements as outlined on the Reader's-Writer's Log Instructions. Stress that as students learn literary devices, they should include their reactions and ideas about author's writing tools in their entries. After explaining this handout, go over the rubric with them. Show them a student's entry on the overhead and grade the entry as a class according to the rubric's guidelines. That night, students write their first entry.
- After responding to the entries, pass them back and go over the handouts once again, stressing the rubric. Share on the overhead the best entry turned in from each class. Discuss the student's strengths and even comment about how s/he could improve, if at all.

➢ Assessment:

Grade each entry according to the rubric. Students should also receive a personal note at the end of each week's entries from whomever they wrote to.

➢ Additional Notes:

- You can assign students to write to you one week, a peer one week, and a parent one week. This rotation continues throughout the course. In turn, you can grade every week's entries but only write responses to students every third week. This helps to manage workload, but it is also to encourage discourse about literature and other texts between and among people who may not regularly communicate about such topics.

- Students need regular, weekly feedback from you initially in order to understand what it is they are supposed to do in their entries. Share superior entries on the overhead each week. Do one mini-lesson per week for the first month to remind students of procedures, layout, appropriate text selections, and ways to improve their analysis of texts. If you stay with this, you will see such growth in your students' abilities to respond to and communicate about literature and other texts.
- Tailor the log to meet your students' needs. Vary the texts students read and write about. Some weeks they can write one entry on works read for class and the others on their independent reading. Sometimes students can respond to a news article or to a piece of art, music, or poetry. This is why the log meets so many facets of the exit exam.
- Stress that the log is not a personal journal. While students may want or need to write about their problems, the log is not the appropriate place for it. That space is reserved for discourse about texts. Still, students' insights, questions, and comments help you to better understand individual students.
- For more variations and ideas on the logs, read Seeking Diversity by Linda Rief.

➢ Teacher's Notes:

Reader's-Writer's Log Instructions

Reader's-Writer's Log: This is a place for you, me, peers, and other readers to talk about books, authors, writing, and daily observations. All the entries will be here together, in chronological order, as a record of the thinking, learning, and reading we do together.

Books: Sometimes you will choose your own books to read, and other times I will assign one. You are to have a book in your possession at all times. If you don't like a book you've chosen, abandon it and choose another.

Reading: I believe we learn to read and write by reading. Therefore, I expect you to read a work of your choice for a minimum of a half hour three to five nights per week. We will also be reading for class during the week.

Log Entries: I expect a minimum of ____ entry/entries a week. You should write at least a page per entry. All entries must include the following information in the upper right hand corner:

Date

Title of Book

Time read for

page __ to page __

Your written responses in the log do not have to be in response to the book you are reading. What you write in this log should be what you want to preserve/remember as a reader and writer. Written entries are your thoughts, reactions, interpretations, questions to what you are reading, what you are writing, and what you are observing in the world around you. Your comments should also be in response to the author's process as a writer, and your process as a reader, writer, and thinker. If you are stuck, think about the following:

Quote or point out: Quote a part of the book, your own writing, or something you heard or read, that you think is an example of good writing.

- Why did you like the quotation?
- What makes you feel this is good writing?
- Why do you want to save it?

Experiences or memories: How does this book make you think or feel?

1. Does the book remind you of anything?
2. What comes to mind?
3. What kinds of ideas does this book give you for writing?

Reactions: Do you love/hate/can't stop reading this book?

1. What makes you feel that way?
2. What reactions do you have to your own writing, the writing of your peers, the world around you?

Questions: What confuses you in the book?

1. What don't you understand?
2. Why did the author do something a particular way?
3. What would you have done if you were the writer?
4. What questions do you have about your own writing or about observations of the world around you?

Evaluation: How does this book compare to others you have read?

1. What makes it an effective or ineffective piece of writing?
2. How is your reading or writing going?

RESPONSE TO YOUR LOG ENTRIES: During the year you will be analyzing your responses and observations. You will be sharing your logs with me, peers of your choice, and sometimes parents or other adults (also chosen by you). The response to you is meant to "affirm what you know, challenge your thinking, and extend your learning." (Atwell 1987')

Reader's-Writer's Log RUBRIC

100:
Full page entry
Uses appropriate text
Formatted correctly
Plot summary only when necessary
Extensive personal response to the text which shows personal thoughts, reactions, interpretations, and questions in a coherent way
Includes literary analysis where appropriate

90:
Full page entry
Uses appropriate text
Formatted correctly
Plot summary only when necessary
Personal response to the text could be more extensive to show personal thoughts, reactions, interpretations, and questions in a coherent way
Includes some literary analysis where appropriate

80:
Not a full page entry and/or uses inappropriate text
Formatted correctly
More than necessary plot summary
Personal response to the text shows some personal thoughts, reactions, interpretations, and questions in a coherent way
Includes little literary analysis where appropriate

70:
Not a full page entry and/or inappropriate text
Format may be incorrect
More plot summary than personal response
Personal response to the text shows little personal thoughts, reactions, interpretations, and questions
Literary analysis is not present where appropriate

60:
Not a full page and/or inappropriate text
Format may be incorrect
Too much plot summary
Personal response to the text shows no personal thoughts, reactions, interpretations, and questions
Literary analysis is not present where appropriate

50
Not a full page and/or inappropriate text
Format may be incorrect
Too much plot summary
Incoherent personal response to the text

Example of student entry #1 – typed as it appeared in student's notebook, grammatical errors and all!

1/5/01

After The First Death

Two days

Whole Book

Dear Ms. Dietz,

Unlike most people, I enjoyed this book more than A Seperate Peace. I liked After the first Death more than A Seperate Peace because I felt more when I read this book. Even though I already knew what was going to happen I still hoped for the best at the end of the book.

On page 220 I got so upset. I found myself reading it over and over as if I didn't believe what I was reading. "Kate rocked him gently, the way she had rocked the children on the bus, crooning softly, a song without a tune, words without meaning, but sounds to bring him comfort and solace."..."When he squeezed the trigger, the bullet smashed her heart, and she was dead in seconds." I was so angry. I really thought Miro had enough good in him that he could not kill the girl. What made me so mad was the fact she had been so nice to him. She held him and comforted him and he still had no mercy.

This book was very easy for me to follow. I felt as if I was there, and I really got into this book. I liked the way the author used italics to inforce the importance of certain words. On page 67 the author italicised mommy and daddy and It made me feel so sorry for the little children. " Mommy they cried, and Daddy, and other words Kate could not discern, words that were the special vocabulary of childhood to express whatever fear or terror they felt, sensing finally that something was askew in the small and safe world they had occupied until this morning." I was so interested in this book I wanted to jump into the book and help the children.

I didn't quite understand why it was so obvious that Artkin was the only static character in this book. I felt that Kate was more than Artkin because she knew she was going to die from the beginning " The child was a kind of sacrifice, Kate realized with horror. And no mercy anywhere, not anywhere in the world." Kate knew from the beginning what here fate was, but I think she really realized "after the first death".

I loved reading This book because of all the suspense. I wouldn't hesitate to read many more books by Robert Cormier. I am very glad This was one of the books you chose for us to read. I didn't know so much could come from reading a book.

Love,

Jess

Student Biography

Planning Points:

Approximate Time Needed: 3 days, not including presentations
Correlation to English I SCS: 1.01, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C4

Lesson Objectives: The primary objectives of this lesson are to:

- increase student interview and presentation skills
- have students become familiar with one another
- help the teacher estimate student writing ability
- teach students how to give and accept constructive criticism

Materials Needed:

- Teacher sample of biography
- Index cards

Description:

- Explain the prompt and read a model biography or autobiography. (If you have written your own, it is a great idea to introduce yourself to the students as well.) If you use an autobiography, be sure to explain the difference between the model and their biography project to avoid any confusion. Following the example, ask the students for some feedback about what they noticed: Was I loud enough? Did I speak clearly? Did I make good eye contact with all areas of the room? How did I use my note cards? Was the information detailed? This modeling will enable the students to participate during feedback sessions following each speech. Explain how this constructive criticism will help improve future presentations. If the teacher can offer criticisms about himself then they can offer constructive criticisms about each other.
- Then break the class into pre-selected groups of 2-3 students to have them start their interviews. Students are encouraged to ask relevant questions for this assignment, so help them brainstorm a list of possibilities, such as *what is your greatest achievement to date? what is your most embarrassing moment? what is the most interesting thing you've done in your life?*
- On the second day, start class by discussing ways to organize information and demonstrate outlining and/or webbing for this assignment. Students should finish their interviews today and start organizing notes for speech. In this portion of the assignment, make sure students focus on organizing their facts according to related events. They start prewriting and rough drafts of the biography. As you observe the information being shared, offer suggestions for how students can elaborate on information that is unusual or interesting and suggest follow-up questions for the interviewer that may help the class better understand the subject.
- On the third day, students bring their rough drafts to class and get into their groups. The students exchange papers with one another to review information to make sure it is accurate. Peers should also offer suggestions for increasing interesting aspects and perhaps minimizing repetitive information. Following the peer response and editing, students make note cards for their speeches. The final draft of the biography needs to be finished for homework.

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- Refer back to the model presentation and explain how memorization of information, and eye contact engage the audience more than simply reading from cards. Encourage the students to practice their speeches at home and to feel comfortable enough with the information that they read from the cards as little as possible.
- On presentation days, students are chosen at random to present their biographical speech about the person they interviewed. They are only allowed to bring note cards with them to the front of the room. Try to have a podium for them to stand behind.

➢ Assessment:

Rubric is attached.

➢ Additional Notes:

This introductory assignment works well during the first week of school to break the ice among new classmates and get students used to speaking in front of a group. It also allows the teacher a chance to evaluate their writing skills and to put faces with names in the class register! The students are paired up and assigned the task of interviewing each other. Upon completion of gathering all information, they present their partner to the class.

➢ Teacher's Notes:

Narrative Speech Grading Rubric

	Content	Vocal Level	Clarity	Eye Contact	Time
4	Includes engaging, effective introduction, body, and conclusion; uses only relevant details to describe subject and factual information; focused throughout	clear throughout class; varies inflection/ shows emotion; uses comfortable pacing	properly enunciates all words; properly pronounces difficult words if applicable; no vocal pauses	utilizes eye contact throughout audience; majority of speech is memorized; shows diligent preparation	1:15-1:45
3	Includes introduction, body, and conclusion; majority of details describing subject and factual information relevant; focused throughout	clear throughout class; shows some variation in inflection/ emotion; uses comfortable pacing	properly enunciates most words; properly pronounces difficult words if applicable; less than 5 vocal pauses	utilizes eye contact throughout most of audience; shows evidence of memorization and adequate preparation	2:00-2:30
2	May have introduction, body and/or conclusion; includes some relevant details describing subject and factual information; focused through majority of speech	tends to be too quiet; shows little or no variation in inflection/ emotion; pacing may be rushed or too slow	enunciates most words clearly; occasionally stumbles with pronunciation; less than 10 vocal pauses	makes eye contact sporadically; shows some memorization and adequate preparation	1:00-1:15 or 2:30-3:00
1	May have introduction, body and/or conclusion; however, many descriptive details were irrelevant and lacked focus	barely able to be heard; no variation in inflection/ emotion; pacing is rushed or too slow	rarely enunciates words clearly; occasionally stumbles with pronunciation; less than 20 vocal pauses	makes little or no eye contact; reads predominantly from note cards; shows little preparation	under 1:00 or over 3:00
0	missing introduction, body and/or conclusion; majority of descriptive details irrelevant; focus unclear	not able to be heard; no inflection or emotion; no consistent pacing evident	rarely enunciates words clearly; stumbles frequently with pronunciation; more than 20 vocal pauses	makes no eye contact; reads verbatim from note cards; shows no preparation	under 45 seconds

Survival Guide

➢ Planning Points

Approximate Time Needed: 3 days in class/5 days with student research
Correlation to English I SCS: 2.01, 2.03, 4.01, 6.01
Correlation to NC High School Exit Exam Competencies: C1, C3, C6, C7, PI11, PI12, PI13, PI14, PS15, PS16

Lesson Objectives: The primary objectives of this lesson are to:

- Have students learn basic survival skills for a harsh environment
- Develop student research skills and ability to complete research within a team
- Develop student speaking/presenting skills
- Allow students to express artistic creativity through Survival Guide
- Have students understand expectations as laid out in grading rubric

Materials Needed:

- List of Internet and print resources focusing on survival in extreme conditions
- Names of outfitting companies that focus on extreme adventure
- Internet access
- Encyclopedia of plants found in wilderness (not mandatory, but helpful)
- A model of a student survival guide for display (not mandatory, but helpful)

➢ Description:

- After reading *Lord of the Flies* by William Golding, students read the assignment sheet outlining the project for groups of 3-4 people (see attached). Discuss the assignment and expectations with students.
- After 2 days in the Media Center for research, students have 4-5 days to put the project together. On the due date groups present their project to the class, with a speech of 2-3.5 minutes. Each person in the group needs to present.
- Following the presentation, the group submits the project.

➢ Assessment:

See attached rubric

➢ Additional Notes:

Students of different ability levels all have loved this project. Students this year (2000) seemed more excited than normal due to the success of the television show "Survivor"! Students may be restricted environments similar to the island found in Lord of the Flies or allowed to select others, such as the North Pole or a desert.

A few websites are listed below. Due to the changing nature and content of webpages, teachers should review these websites before sharing them with students.

http://www.equipped.org (equipped to survive gear)

http://www.cpcbsa.org/cpcbsa/bsa_info/safe_scouting/safe_scout_content.htm (Guide to Safe Scouting)

http://boss-inc.com (Boulder Outdoor Survival School)

http://www.survivalinstinct.com (Outdoor Survival Gear)

http://www.hikercentral.com/survival (Survival Links)

http://www.safetystore.com/survival.html

Teacher's Notes:

Survival Guide Project

In a group of 3-4, you are going to develop a manual that describes the essentials needed for survival in a foreign or hostile environment. It should give suggestions for and explanations of strategies, equipment, and supplies based on your research.

Your research should include both print and internet exploration of your region's environment and of equipment, supplies and strategies needed to survive. Your group should create a manual with a creative cover, table of contents, illustrations, and text describing the elements of survival. As a technical document, the manual will report and/or convey information logically and correctly, offer detailed and accurate specifications, include examples to aid comprehension (e.g., troubleshooting guide) and anticipate readers' problems, mistakes, and misunderstandings. The final guide does not have to be any specific size or number of pages; however it must include all the information listed above. The names of the group members should appear on the inside of the back cover of the manual.

Survival Guide Grading Rubric

	4	3	2	1	0
Use of Sources	Shows use of information from at least 4 sources. Group must use at least 1 print and 1 media related source.	Shows use of information from at least 3 sources. Group must use at least 1 print and 1 media related source.	Shows use of information from at least 2 sources. Group must use at least 1 print and 1 media related source.	Shows use of at least 1 source, either print or media related.	Does not show use of any source.
Content	All questions regarding survival are clearly answered with examples given and the process of how to survive is explained.	All questions regarding survival are answered with examples given and the process of how to survive is explained.	Most questions regarding survival are answered. Some examples are given and the process of how to survive is explained.	Few questions regarding survival answered. Few examples given and the process of how to survive not adequately explained.	None of the survival questions are answered. No examples are given, and the process of how to survive is not explained.
Appearance	Survival manual includes both hand drawn and/or media driven graphics. Front and back cover are laminated. All topics covered is clearly separated from others.	Survival manual includes hand drawn and/or media driven graphics. Front and back cover are laminated. All topics covered are separated from others.	Survival manual includes either hand drawn or media driven graphics. No lamination. All topics covered are separated from others.	Survival manual includes graphics that add nothing to overall manual. No lamination. Topics are not separated from others.	Survival manual does not include graphics. No lamination. Topics are not separated.
Presentation	Each member presents an equal amount of information, speaks clearly with a strong vocal level. Group elaborates on graphics and info in guide. Few audible pauses, smooth pacing, good eye contact.	Each group member presents information and speaks with a strong vocal level. Some elaboration on graphics and content is apparent. Few audible pauses, adequate pacing, eye contact.	Each group member presents information and speaks with a fairly strong vocal level. Little or no elaboration on graphics and content. Audible pauses are frequent, eye contact is minimal.	Each group member may present information. Vocal levels vary among members. Members give little or no elaboration on content. Audible pauses are frequent. Little or no eye contact.	Each group member may present information. Vocal levels are predominantly quiet. No elaboration on content. Several audible pauses. Little or no eye contact.
Writing Conventions	Manual shows excellent writing conventions. All sources are properly cited on inside of back cover. Fewer than 4 grammar or spelling mistakes.	Manual shows good writing conventions. All sources are properly cited on inside of back cover. Fewer than 6 grammar or spelling mistakes.	Manual shows adequate writing conventions. Citations of sources shown on inside of back cover, but have minor errors in format. Fewer than 10 grammar or spelling mistakes.	Manual shows inadequate writing conventions. Sources appear on inside of back cover but are not properly cited. 10 or more grammar or spelling mistakes.	Manual shows no awareness of writing conventions. No sources are listed. Frequent grammar and spelling mistakes.

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English II Activity Plans

Activity	Str.	Exp	Info	Arg	Crit	Lit	G/L
Body Biography	W				4.03 4.04	5.01	
Cause and Effect Research Essay	W		2.02	3.01			6.01 6.02
Controversial Issues Seminar	O W	1.02	2.01 2.02 2.03	3.01 3.02 3.03	4.01 4.02 4.03 4.04		6.01 6.02
Creating Conceptual Frameworks	W O	1.02	2.03			5.01	
Imagery in Action	W	1.02				5.01	6.01
Imagining Film Adaptations	O W M/T	1.02	2.01		4.02 4.03	5.01	6.01 6.02
Issues Letter			2.01	3.01			6.01 6.02
Novel Review Project	W	1.02	2.01	3.03	4.02 4.03 4.04	5.01 5.02	6.01 6.02
Other Victims of the Holocaust	O, W, M/T	1.02	2.02 2.03	3.02 3.03			6.01 6.02
Pre-reading Discussion	O	1.02				5.01	
Read Aloud Reminiscence	O W	1.01 1.02			4.02	5.01	6.01
Themes through Images and Diction: Revising Poetry with Precision	W M/T	1.02			4.03	5.01	6.01 6.02

Body Biography

➢ Planning Points

Approximate Time Needed: 90 minutes
Correlation to English II SCS: 4.03, 4.04, 5.01
Correlation to NC High School Exit Exam Competencies: C-3, C-5, PI-9, PI-11

Lesson Objectives

Students will work in small groups to produce a life-size visual representation of a character from literature. They will then present this representation to the class and evaluate the work of other groups.

Materials Needed:

1. Rolls of newsprint or bulletin board paper
2. Markers

➢ Description:

- After students have read a work of literature or a biography, divide them into small groups and give each group a six-foot length of newsprint or bulletin board paper and a set of magic markers.
- Assign each group a character from the literary work or have the group choose a character.
- Students trace an outline of one group member's body on the paper.
- Each group then chooses the best way to represent the following aspects of the character symbolically:
    - *The Heart*: Where should it be placed to best represent what this character loves most? What should it look like and what shape, color, pictures, or symbols should be included in it? If the character's love changes, students should find a way to represent this visually.
    - *The Backbone*: This should be represented in a way that visually conveys what motivates the character most. For example, students have represented Antigone's backbone as a chain connecting the word 'gods' at the top and 'people' at the bottom.
    - *The Hands*: What does the character hold in her or his hands? Items that are associated with the character either literally or figuratively should be included. Students have represented Ophelia as holding a handful of flowers, for example, and Creon holding a scroll with the words "MAN'S LAW" clutched in his fist.
    - *The Feet*: On what is the character standing? This should a symbolic representation of the character's most fundamental beliefs about life. King Lear, for example, has been portrayed standing on a crumbling rock labeled "respect for the elderly."
    - *The Background*: Students should draw some elements that suggest the character's environment, background, or predicament.
    - *Quotations*: Near the character's head, students should place two or three direct quotations from the story that sum up the character and add to an understanding of the character.
- When the groups have finished, they display their Body Biography and present it to the class. Their presentations should explain the choices they made and help the class understand the meaning of the symbols they have created.
- The rest of the class responds to the biography and presentation by making suggestions and discussing alternative ways in which the character might have been represented.

➢ Assessment:

An informal assessment occurs as the teacher and students respond both to the Body Biography and to the presentation. The teacher and/or students could also complete a more formal evaluation rubric based on the effectiveness of each of the required symbolic representations.

➢ Additional Notes:

Students usually take to this activity with enthusiasm and energy; some visual learners lead their groups to make astounding visual interpretations. Sometimes, all the groups can represent the same character and then compare their representations. Alternatively, students could read different novels, illustrate the protagonist of each and then share with the class. Students at all levels can participate actively and fruitfully in this activity, and the finished products are often both attractive and intriguing.

➢ Teacher's Notes:

Cause and Effect Research Essay

➢ Planning Points

Approximate Time Needed: two weeks
Correlation to English II SCS: 2.02, 3.01, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C-2, C-3, C-7, PI-9, PI-11

Lesson Objectives: Students will demonstrate synthesis of a controversial issue or a cultural topic by writing an essay that shows either the causes or the effects of the issue or topic according to the students' own knowledge and research gathered and analyzed. Students will also evaluate another student's writing according to an established rubric and students will evaluate their own writing as well.

Materials needed: none

➢ Description:

1. Students should first be introduced to the concept of cause and effect writing, such as when you explain causes, you try to show why something happens or has happened, and when you explain effects, you point out what happens, has happened, or will happen as a result of something else. Students need practice first. Take current situations and/or events (allow students to brainstorm these with you) and help students to explain why the event happened (its causes) and what resulted (its effects). Do this first as a class and then have pairs or groups brainstorm with their own event/situation and then present to the class. Identify which events and situations would be considered controversial and which ones would be considered cultural (see note below).
2. Introduce students to the topic of this researched essay: Write an essay in which you identify an issue, a situation, or an event and explain its causes or its effects.
3. Students should understand that their aims are to inform the neutral audience with convincing, logical detail. Here is a good time to discuss/ review how to support ideas with detail and why this is necessary.

   Prewriting Process:

   - Students should prewrite by brainstorming possible topics of interest.
   - Students should then analyze all of the possible causes and effects (or both) of these topics, considering not only the obvious causes or effects but also the hidden ones. Students should consider both positive and negative ones.
   - Students should then choose the topic they most want to research and inform an audience about.
   - Now students should begin gathering information and evidence. Evidence can come from facts, statistics, examples, anecdotes about the students' own experiences, opinions of experts, and interviews. Students need to identify what they already know and can support with **concrete evidence**. Research of their topic is now needed.

4. Drafting:
   - Once students have gathered information and evidence, it is time to start drafting the essay. Here would be a good time to discuss with students the logical fallacies that should be avoided in their writing. Students cannot assume that because one event follows another, the first is the cause of the second. You may want to give students a list of logical fallacies and discuss how to avoid them.
   - Here is also a good time to review topic sentences and giving enough supporting and relevant detail within paragraphs.

- Give students a guideline sheet (see attached) so that they can evaluate their drafts as they write.

5. Evaluating student drafts:
    - Once students have finished drafts, they should evaluate the drafts of their peers. You can use and adapt the attached Peer Evaluation sheet for students to use as a rubric. You may want to have students evaluate two students' essays.
    - Before students see the completed peer evaluation forms, allow them to evaluate their own essays using the evaluation form as well.
    - Students should spend time reading and evaluating the comments written by their peers and then revise their essay accordingly.

➢ Assessment:

Students can be assessed according to a teacher designed rubric that assigns point values to those elements that need to be present in the essay. These may include organization (thesis statement, topic sentences), the use of relevant and specific supporting details, correct quoting and paraphrasing, etc. Teachers need to make students aware of the elements of the essay that will be graded.

➢ Additional Notes:

- If students have not yet been taught research skills, this will need to be included. It may be more effective if those skills were part of an earlier unit.
- You many need to spend more time with students on how to evaluate issues according to causes and effects. Make adjustments according to the needs of each class.
- This unit will emphasize the effective writing skills of main idea, supporting details, coherence, and organization. Depending upon the skill level of each class, a review of these concepts may be needed.
- Controversial issues are also a part of this unit but you may want to adapt this. You may want your students to focus on only controversial issues or only cultural topics (those related to music, fashion, fads, phenomena, etc). Sample controversial issues may be those dealing with environmental concerns, gun laws, the new driving restrictions, and the drinking age. Cultural topics may include why the clothing of the 60s is now popular again (causes), how September 11 changed our society (effects), or how "boy bands" are changing pop music (effects).

➢ Teacher Notes:

Cause and Effect Research Essay Guideline Sheet

As you write your rough draft, evaluate your writing according to the following:

1. Does the paper clearly describe the event or situation to be explained? (This should be in your introductory paragraph.)

If not.....

Add information that clearly describes and identifies the event or situation. For an event, tell what happened. For a changing situation, explain the situation before the change and the change that occurred.

2. Does the paper explain the causes or effects of the event of situation? (All body paragraphs)

If not.....

Add descriptive details and information to help the reader understand each cause or effect. For example, if you wrote that hundreds of teenagers die because of driving while drinking, you may want to explain how many have died and how alcohol plays a part in these accidents.

3. Does the paper include clear, logical, evidence for each cause or effect? (All body paragraphs)

If not.....

Add facts, quotations, and examples to make your explanations more believable to your audience.

4. Are the causes or effects effectively organized? Does the organization make the situation clear to the reader? (All body paragraphs)

If not.....

You may want to **put your causes or effects in order** from most important to least important.

5. Does the conclusion leave you feeling that the paper is complete?

If not.....

Be sure to **recap** what you have shown in your essay and end with your **own statements** about the importance of your topic. What is the **last idea** you want the reader to read before ending the paper?

Cause and Effect Research Essay
Peer Evaluation Form

Your name_____

Name of the person's paper _____

- Read the **introduction paragraph.**

  Is a thesis given? _____

  Is enough background information given? _____

  Are three causes or three effects given? _____

  Are you interested? _____ Explain your answer—why are you or why are you not interested?

- Write the topic or main idea of body paragraph one.

- After reading body paragraph one, are you convinced by the evidence given that this is truly a cause or truly an effect? Explain your answer and give suggestions for improvement.

- Write the topic or main idea of body paragraph two.

- After reading body paragraph two, are you convinced by the evidence given that this is truly a cause or truly an effect? Explain your answer and give suggestions for improvement.

- Write the topic or main idea for body paragraph three (if applicable)

- After reading body paragraph three, does the evidence given convince you that this is truly a cause or truly an effect? Explain your answer and give suggestions for improvement.

- Write the topic or main idea for body paragraph three (if applicable)

- After reading body paragraph three, does the evidence given convince you that this is truly a cause or truly an effect? Explain your answer and give suggestions for improvement.

- Read the **conclusion**.

Are the main points recapped in some way (but repeated again word for word)? _____

Does the paragraph end with the students' own thoughts? _____

Give suggestions.

- What are other strengths and weaknesses of this paper?

Strengths:

Weaknesses:

Controversial Issue Seminar

➢ Planning Points

Approximate Time Needed: 4 days

Correlation to English II SCS: 1.02, 2.01, 2.02, 2.03, 3.01, 3.02, 3.03, 4.01, 4.02, 4.03, 4.04, 6.01, 6.02

Correlation to NC High School Exit Exam Competencies: C2, C3, C4, C5, C6, C8, PI9, PI10, PI13, PI14, PS16, PS17

Lesson Objectives:

Students will work to form an educated opinion about a controversial issue by researching the issue, reflecting through a discussion of the issue in a seminar environment, and articulating their opinion in an editorial about the issue.

Materials Needed:

Newspaper/Magazine Articles:

Articles from the *Asheville Global Report* and *The Nation* that advocate a non-violent or more measured (in the case of the *Nation* articles) response to the September 11 attacks are available on-line.

http://www.agrnews.org/issue_archive.html
Issue#147- US massacres civilian village; bombings escalate
Issue#146- Pentagon plans on Ramadan bombing campaign
Issue#145- US ground forces involved in Afghan firefight
Issue#144- US bombing increases civilian death toll
Issue#143- Civilian casualties in US war against Afghanistan
Issue#142- People march for peace in US, worldwide
Issue#141- White House continues push for war
Issue#140- US prepares for war
Issue#139- US financial and military centers attacked

http://www.thenation.com/index.mhtml?i=20011008#toc
Justice, Not Vengeance
Barbara Lee's Stand
A Sense of Proportion
A Just Response
http://www.thenation.com/index.mhtml?i=20011015#toc
Dreaming of War
Blowback
Letter From Ground Zero
A Peaceful Justice?

➢ Description

As teachers, we're afraid to talk politics with our students, even if our reasons for choosing the profession are political. We complain about state politics, to be sure, especially when they affect our salaries, but we tend to avoid talking about the juicy stuff because we don't want to be "controversial." The thing is, most of our students are at a point in their lives when they're developing their own political perspectives. They're interested in the juicy stuff, and need opportunities to work with issues, throwing

them around to see what bounces back. Their passion allows us to introduce politics into our classrooms without preaching our own political perspectives. The trick is to let them do all the talking, which is why a seminar-type discussion works so well with controversial issues.

Recent events allow students the opportunity to discuss the idea of non-violence and a just response to terrorism, but the steps in this lesson are easily adapted to another controversial issue. Though it's possible to examine a controversial issue using mainstream media sources, the advantages of using articles from sources outside of the mainstream media are twofold: it's easier to identify bias in these sources than in the mainstream media, and it raises student awareness of alternate sources of information.

- Work with students to formulate a definition of the term "social justice." Write the term on the board/overhead and invite student responses to the following questions:
    - What is social justice?
    - Who needs it?
    - What issues are involved?
    - What are the goals of people who work for social justice?
    - What would a just world look like?
- Discuss the role of bias in the media with students. Explain that all the articles they'll be reading will be biased, and that their task is to identify that bias and determine whether to accept or reject it.
- Read/think a sample article aloud to students, interjecting to model questioning, summarizing, predicting, and clarifying strategies and identify bias. The best description of this process can be found in Reading for Understanding: A Guide to Improving Reading in Middle and High School Classrooms (Schoenbach et al.) or in Reading Reminders (Burke)
- Allow students time to read a collection of newspaper and magazine articles relevant to the controversial issue, taking notes on points they agree with and points they disagree with in each article. Encourage them to write down quotes (with appropriate citation) that they would like to discuss in the seminar.
- Introduce the concept of an educated opinion. The following are processes which help develop educated opinions:
    - Research
    - Discussion
    - Reflection
    - Articulation

  Point out to students that the reading and note-taking they've been doing fulfills the research part of the process, and explain that the seminar will fulfill the discussion requirement, while they'll be using processes of reflection and articulation to write their editorials.
- Work with students to determine the process and ground rules of the seminar. Allow students to determine how they want the discussion to work, how they'll make sure everyone is involved, and who will "police" the discussion to make sure it doesn't get out of hand. It's also helpful to explain how the notes students have taken from the articles they've read will be used in the seminar. Give students an example: "In this article from ... they say that...but I disagree because..." It's also helpful to point out how they can use their notes to frame a question for discussion with a simple "what do y'all think?" Homework before the seminar is a list of 10-15 good questions for discussion. It's not a bad idea for the teacher to formulate the same list as a backup.
- Give students a list of the seminar ground rules and allow them to discuss the issue. The teacher can pose the initial question and give students the responsibility of keeping the discussion going, intervening if necessary.

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- After the seminar, work with students to generate a list of characteristics of editorial writing. Some questions to use in determining these characteristics:
  - Who writes editorials?
  - For whom are they writing?
  - What is their purpose in writing?
  - How do they want their audience to respond?
- Re-read the article (or another article or editorial) used for the think-aloud, giving students a copy. Ask students to identify elements of style and organization that they think are good writing or bad writing. Make a chart on the board of characteristics of good editorial writing. Interesting discussion usually arises over the question of whether clear bias is a good or bad thing in an editorial.
- Give students a list of requirements for their editorials and allow them time to write their own editorial addressing the appropriateness of a non-violent response to a terrorist attack.

➢ Assessment:

Seminar ground rules are useful as an informal rubric for grading seminar participation. The assessment process for the editorial is in two parts. In the first part of the process, the teacher models assessment using the article read aloud to students, basing assessment on the four criteria for an educated opinion (Is it researched? How do you know? Does it show evidence of discussion with others? Does it show evidence of reflection? Is it well-articulated?). Students then exchange papers and go through the assessment process, writing their assessment and the grade they think is right on the front of a separate sheet of paper. The process is repeated, with the second reader writing on the back of the same sheet of paper. Students get their editorials and assessments back, write their own comments, and hand them in. In the second part of the process, the teacher gives the editorials a grade based on conventions of spelling, mechanics, and usage.

➢ Additional Information:

If students need help organizing their notes on the articles they're reading, the following format may be useful:

Source	AGREE	DISAGREE

Teacher's Notes:

Controversial Issue Seminar

In our discussion about a controversial issue, we will discuss the following question:

Is a nonviolent response effective against terrorism (or other forms of violence)?

We will spend today reading articles that promote a non-violent response in preparation for the seminar. You may want to write down passages (with citation) from articles that you'd like to speak to in the seminar.

You will be graded on the seminar (the discussion) and on your Seminar Paper. Your Seminar Paper should state your position on the issue clearly, with well-developed ideas and arguments. It should be at least two typed pages long, but no longer than five typed pages. The Seminar Paper is due _____.

Rules for Seminar Discussion:

- Criticize the idea, not the person.
- Give people positive feedback.
- Stay seated.
- No interrupting.
- Take turns talking.
- Say things that are relevant. Say only things that are relevant.
- Don't dominate discussion. Everyone should talk.
- No private conversations.
- Keep the volume down.
- Take notes on other people's ideas (you'll need them for your paper).

Rubric for Seminar Discussion:

____/ 20 Comments are relevant
____/ 20 Comments are well thought-out
____/ 20 Willingness to involve peers in discussion
____/ 20 Demonstration of respect for others' opinions
____/ 20 Demonstration of attention to others' ideas

Rubric for Seminar Paper:

____/ 20 Organization (it has a beginning, middle, and end)
____/ 20 Position stated clearly
____/ 20 Well-developed ideas
____/ 20 Well-reasoned arguments
____/ 5 Neatness
____/ 5 Grammar
____/ 5 Spelling
____/ 5 Punctuation

Creating Conceptual Frameworks

➢ Planning Points

Approximate Time Needed: Day one-20 minutes, Independent work-or in computer lab-30 minutes, Day two-40 minutes

Correlation to English II SCS: 1.02, 2.03, 5.01

Correlation to NC High School Exit Exam Competencies: C4, PI11

Lesson Objectives:

- Student will identify prior knowledge through brainstorming about ideas tied to concepts in a reading assignment prior to reading.
- Student will informally research ideas to contextualize piece of literature.
- Student will share information with classmates to build universal set of background knowledge.

Materials Needed: Reading materials, chart paper, computers /research materials

➢ Description:

This activity serves to activate and build upon background knowledge pertinent to any reading assignment. Before students begin reading, introduce some of the key contextual elements of the piece. Setting, author and conflicts are some that will work well. Have students brainstorm on these topics, and list their ideas on chart paper to later hang on the wall. List all ideas! All are valid ways of knowing for students to gain entrance into literature. After composing your list, have students choose a specific topic from the list to research. (You may choose to narrow the list at this point). Set standards for how much information students will find, for example, you may say 5 facts, or enough information to speak for 2 minutes to group members. Allow students overnight, or 2 days, for fact-finding, depending on whether you give as a homework assignment of designate classtime for research; on the predetermined date have students share with classmates the information they have found on their topics. Class members must take notes on these mini presentations, as this information serves as their background notes to the new piece of literature you will be studying.

➢ Assessment:

Students may be assigned a certain number of facts, a certain amount of time for presenting, a way of presenting information to the class; you may also choose to give students an open-note quiz on what they have learned from their classmates, and thus encourage good presentations and good notetaking.

➢ Additional Notes:

After reading, students might reflect on their research notes and add to what they have since learned, or they might compare what they found historically and textually for consistencies and inconsistencies.

With Antigone, some ideas to use might be Sophocles, loyalty, Ancient Greece, family conflict, tyranny, burial rites, philosophy, as starting points for brainstorming. With All Quiet on the Western Front, some ideas might be trench warfare, alienation, weaponry, Erich Maria Remarque, Germany, WWI.

➢ Teacher's Notes:

Imagery in Action

➢ Planning Points

Approximate Time Needed: 1 day
Correlation to English II SCS: 1.02, 5.01, 6.01
Correlation to NC High School Exit Exam Competencies: C3, C4, PI10, PI14

Lesson Objectives:

Students will identify and analyze the use of imagery in a literary work.

Students will engage in a piece of literature through the use of poetry.

Students will analyze an author's choice of words, sentence structure and use of language.

Materials Needed: Reading assignment--section of a novel, overhead/chalkboard/poster paper, computer-word processing program

➢ Description:

To engage students in difficult or intricate reading, choose a section for emphasis, and ask students to record phrases which illustrate imagery. You may assign one chapter, or several pages, depending on the level of your students and the level of the reading. Have students list the examples of imagery straight down their page. After listing the examples, ask students to look for any patterns they see in the phrases, such as color usage, sensory detail, or theme. List any patterns students notice on chart paper to hang on the wall. These may become noticeable motifs as you continue reading. After students have discussed patterns and themes, ask them to cut apart their images and rearrange them in any order to create a modernist poem. If they need to add words to their images for fluency, they may do so at this time. Have them write their poems on a piece of paper and decorate the poem according to the overall mood of the poem upon completion. Have students share their new poems in groups and choose two from each group to share with the class. Discuss how the poems relate to, or differ from, the novel you are reading.

➢ Assessment:

You may require a certain number of images for some classes, or that students present to the class. You also might consider how closely the poems "speak to" the whole work. You might also ask the students what makes good poetry, and use these factors to design a rubric for assessing the poems they write.

➢ Additional Notes:

This activity is successful with narratives such as All Quiet on the Western Front, Things Fall Apart, and expository essays which include much sensory detail, but is less successful with drama. You may change the poem focus from imagery to another type of figurative device such as symbolism, allusion, or irony, though imagery creates especially strong poetry. You may take students to the computer lab to play with the order of their images, rather than have them cut it up in the classroom.

➢ Teacher's Notes:

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Imagining Film Adaptations

➢ Planning Points

Approximate Time Needed: 2 weeks
Correlation to English II SCS: 1.02, 2.01, 4.02, 4.03, 5.01, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C-2, PS-15

Lesson Objectives:

Students will explore film-related vocabulary and modes of writing and planning a film to create their own adaptations of short stories for film.

Materials Needed:

- Akutagawa, Ryunosuke. "In the Grove." Rashomon and Other Stories. New York: Norton, 1999.
- Rashomon. Dir. Akira Kurosawa, 1951.
- Short stories
- Sample storyboards
- There are some excellent examples in Film Directing Shot by Shot.
- Sample script
- The script for Titanic is available on-line at http://www.geocities.com/hollywood/studio/6751/
- Film manuals:
  These are especially helpful in providing students with information concerning cinematography. Some examples include Film Directing Shot by Shot, The Complete Idiot's Guide to Movies, Flicks, and Film, and The Complete Idiot's Guide to Making Home Videos.

➢ Description

- Brainstorm film-related vocabulary, arranging it into categories of Pre-Production, Production, and Post-Production. Students who are involved in a Media Tech class can also share a lot of information about camera angles, framing, and transitions. Terms from the *All Movie Guide* (http://allmovie.com/cg/avg.dll?p=avg&sql=V1A) can supplement our brainstormed list.
- Discuss the term "adaptation" and the kinds of writing that can be adapted into film.
- Students read "In the Grove" by Ryonosuke Akutagawa for homework. (Students are fascinated by this story because it poses some fundamental questions about the nature of truth. Each character in the story has a different version of the truth, and students want to know which is correct, if there is a "true" version.) In class, discuss truth as the major theme of the story. Tell students about the film adaptation of the story, Akira Kurosawa's Rashomon, and explain that they'll be viewing the film after deciding what their own adaptations would look like.
- In order to discuss and write about these adaptations, break into five groups: cinematography, setting, acting, sound, and editing. Each group gets a slip of paper directing them to write a one-page description of an adaptation of "In the Grove," paying special attention to the use of cinematography (or setting, acting, sound, or editing) in conveying the theme. Each group also gets a slip of paper with some guiding questions that will help them visualize their adaptation. The Reading Film web page at Berkeley (http://socrates.berkeley.edu/~rcknapp/Pathologies/Reading_Film.htm) can be the source of these questions.

- The next day, we begin watching Rashomon. At the conclusion of the film, we discuss differences and similarities between our versions of the film and Kurosawa's version. We also discuss the role that each of the five elements (cinematography, setting, acting, sound, editing) plays in Kurosawa's film and film in general. Some guiding questions for this discussion:
    - Which element is most visible (noticeable)?
    - Which element is least visible? Why?
    - Which is most important to the overall look of the film?
    - Which is most important in terms of storytelling?

  It's helpful to close this discussion by explaining that students will use all of these elements in greater detail when adapting short stories for film.
- At the beginning of the next class period, students should arrange themselves into groups of five. Explain that each group will be working on a film adaptation of a short story by a writer of world literature. At the front of the room are packets of short stories by the same author. Each packet contains three stories and there are five copies of each packet. After sharing some information about each author, have students come pick up a packet they would like to read for possible adaptation. In order to maximize student choices, it's important to have more packets of short stories than there are groups, because some groups won't like the first packet they pick. By the end of the class period, each group should have chosen an author. For homework, students read the stories in their packet.
- The next week begins the process of scripting and storyboarding. Each group gets a packet of information that will help them in this task, which includes:
    - A few pages from a sample script
    - Sample storyboards
    - Information about framing and camera angles from film manuals

  Look at the sample script pages as a class, discussing the various types of direction included in the script, then look at the storyboards to determine how students use the information in the script to create a storyboard. Some of the questions that might arise in this discussion include:
    - What is a script? Why is it necessary?
    - What kinds of "stage directions" are included in a film script that aren't present in some of the plays we've read?
    - Why are those directions there?
    - What is a storyboard? Why is it necessary?
    - What information from the script gets transferred to a storyboard?

  After this discussion, explain that the other materials in this packet can be used for reference as each group works through the scripting and storyboarding process. The process will be different for each group because each group has different materials for adaptation. For example, students may choose short stories by VS Naipaul, Jorge Luis Borges, and Italo Calvino for their respective films. The Borges group might choose a single short story for adaptation, while the Calvino and Naipaul groups might decide to weave together several different stories about the same characters. One of the methods for working through the process that works for some groups is dividing the group in half, with part of the group working on the script and the others creating storyboards out of finished pages of the script. Other groups choose to storyboard before writing the script, and there is a variety of ways to approach the process.
- Once students have a due date for this project and can get to work, they get excited about their films. Hold a conference with each group every day, asking the following questions:
    - What's going well?
    - What problems are you having?

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- Is there anything you need from me?
- What do you have done today?
- What should I expect to see tomorrow?

Having these small deadlines set during conferences helps students stay on track, and the opportunity to listen to students explain their vision of a text is invaluable.

➢ Assessment

See attached rubric.

➢ Additional Notes

The following chart may be useful in organizing brainstormed film vocabulary:

Pre-Production	Production	Post-Production

As educators, we explore with our students the ways that various types of media influence our vision of the world. With new technology, we have an opportunity to engage our students in creating visual media on a scale not possible even five years ago. The camcorder revolution that allows our students these opportunities also forces us to work towards a deeper, more critical approach to examining the process of creating film. This project, in which students plan their own film adaptations of short stories, fosters this more sophisticated awareness while allowing students to climb inside and play with the texts they read on a truly interactive level. These adaptations have been the most fun, most relevant, and most authentic enterprise of our school year.

➢ Teacher's Notes

Film Adaptation Rubric

Script

Each element is worth a maximum of ten points.

___ Directions for camera angles and movements
___ Details about setting
___ Directions for actors
___ Directions for music and sound effects
___ Directions for transitions

Comments:

Storyboard

Each element is worth a maximum of ten points.

___ Directions for camera angles and movements
___ Details about setting
___ Directions for actors
___ Directions for music and sound effects
___ Directions for transitions

Comments:

Issues Letter

➢ Planning Points

Approximate Time Needed: 1 days for steps 1-5, 3-5 additional days for step 6
Correlation to English II SCS: 2.01, 2.02, 3.01, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C5, C6, C8, PI9, PI11, PS16, PS17

Lesson Objectives:

This activity teaches students to be involved citizens while learning the foundation of the essay writing process using a business letter format.

Materials Needed: Overhead transparency or computer with display device

➢ Description:

- At the beginning of the year, ask students to pick one issue they see at school or in their communities that they would like to see changed; they must limit their complaints to one specific problem.
- Next, ask them to find one solution (or a series of solutions) to that problem. (This is often difficult…what, we can't just complain?…we have to suggest how to fix it?…we have to THINK?!?!?!) Once they have determined a solution (check for appropriateness) they must write three reasons that their solution is best. This whole process thus far takes anywhere from 10-30 minutes (depending on whether or not they discuss their issues) and it teaches them the value of pre-writing and planning.
- Have students discuss audience – who needs to hear the solutions in order to make the changes? Have students determine to whom they will write, based on the problems and proposed solutions they have determined thus far.
- As a whole class, pick one sample problem and use a graphic organizer to organize the problem, and the possible solution. Help students recognize the need to explain the problem (and/or its effects) in order to support the reasons the solution(s) would work well. If possible, discuss alternate ways of organizing the paper, perhaps beginning with the explanation of the problem and then developing the solution, or point by point explaining the aspects of the problem and the ways in which the solution(s) would address them.
- Begin the process of writing the letter. Discuss introducing the purpose of the letter, building the support in the body, and concluding effectively by drawing attention to need for the solution. Drafting the letter as a whole class (using overhead transparencies or a computer with a display device) or assigning groups to paragraphs is a good approach to this introductory activity.
- After the class letter has been drafted (or at least begun), have students write individual letters about topics of their choice. As they work through the writing process, have checkpoints for pre-writing, drafting, revision, editing, and publishing. Use additional activities, peer response, and mini-lessons on topics such as editing for grammatical issues, considering audience in choosing words, and formatting a business letter at appropriate stages.
- After letters have been assessed and corrected, encourage students to mail them to their audiences.

➢ Assessment

Evaluate the letters for the criteria discussed with the class – explaining problem, offering and supporting solutions, using language appropriate to audience. Since these letters will be mailed, students should make corrections until they are truly publishable quality.

➢ Additional Notes:

Though the concepts are applied to the letter itself, students will carry them into their understanding of the structure of an essay later on. This activity works well with Standard Level Sophomore English class at the beginning the year and sets a basic foundation for essays. This lesson is very unintimidating to the students because it asks them to talk about issues most important to them in structured form, without using ethereal terms like "thesis" and "analyze."

What has been most valuable about beginning the year with an issue letter is that students write about something that already interests them. They also learn the valuable life lessons of how to give constructive criticism and how to have a positive influence on society. With all these positives, however, what can be most rewarding is receiving responses to their letters from governors, mayors, senators, the superintendent, and even the president.

This activity has been adapted from one submitted by Anne Crossman, Durham Public Schools.

➢ Teacher Notes:

Novel Review Project

➢ Planning Points

Approximate Time Needed: 2-3 weeks
Correlation to English II SCS: 1.02, 2.01, 3.03, 4.02, 4.03, 4.04, 5.01, 5.02, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C2, C3, C4, C5, PI9, PS15

Lesson Objectives:
Students will work independently to read a contemporary world literature novel of their own choosing and write a review of the novel for an audience of high school English teachers who are trying to decide which novels to use for literature circles.

Materials Needed:

- Contemporary World Lit Novels (The Nobel Prize for Literature and the Booker Prize are the means by which most people find out about "new" authors of world literature. Amazon.com has a list of recent winners of both prizes that serves as a useful reference tool.)
- Newspaper/magazine reviews of available novels (Scour the internet and recent issues of magazines for information about the authors of the novels available to students.)
- Parent permission letter
- Novel Review Project Handout (see attached)

➢ Description

- Hold a Book Information Day. Set up centers for each author with related interviews, articles, and photographs, as well as copies of the novels. Before asking students to circulate and find out about the authors, give students a brief synopsis of information about the author. Students can then wander around the room, picking up novels to read the back cover and looking at the materials gathered on each desk in an effort to choose a novel. While most of the class is involved with the author centers, the teacher can conference with students who bring their own novel choices to determine if these novels will work for the project. Ask these students to explain why they picked a particular novel, why they think others would be interested in it, and what they expect to learn from it.
- After students choose a novel, discuss assignment sheet with the requirements for their written reviews.
- A reading day to get them jump-started on their novel before moving on to something else is useful, but they must work independently and outside of class to complete the novel and the review. This project works well when the class is working with a text that requires little outside reading, such as a play. Occasional breaks from this in-class reading for reading days and research in the library or computer lab are useful, and three days at the conclusion of the unit may be used for drafting reviews.
- Monitoring independent reading poses new challenges for English teachers used to using whole class discussions and quizzes to gauge student progress, and those methods become obsolete when each member of class is reading a different novel. To cope with this new challenge, individual student conferences are extremely useful. Grouping students according to thematic connections in the novels they choose (one group for elements of magical realism, one group for oppression, etc.) can encourage small group discussions. Modeling such a discussion with one of the groups in a "fishbowl" session is excellent strategy. Similarly, small groups can be used for discussions of favorite/least favorite characters, funny moments, vivid descriptions, and other topics. This method of sharing connections

between novels also extends to encourage students to find connections with the other works they read throughout the year.

- Student ownership of the final decision to purchase novels for Lit Circles is also important. Instead of reading all of the reviews and making the decision herself, the teacher can make room for students to hear from their peers about each novel and vote for the novels they find most appealing.

➢ Assessment:

See attached rubric.

➢ Additional Notes:

Choosing novels for Literature Circles in World Literature is a daunting and exciting task. It's exciting because there are so many excellent contemporary novels from around the world, but choosing the novels that will generate the maximum amount of student interest seems impossible at times. Students often complain about World Literature because they don't see its relevance to their lives; they just don't think they can relate to it. Sometimes it seems that they reject novels simply because the teacher chose them, which is why the student choice embedded in Literature Circles seems so necessary in this course. Taking that element of student choice a step further, using student recommendations to choose novels for use in Lit Circles, ensures an even greater level of student interest.

World Literature poses another challenge in terms of text selection in terms of "decency." Americans are probably more prudish than the rest of the world, and it becomes difficult to find exciting contemporary texts that don't contain any sexual or graphic language. The best method of dealing with this issue is to send a letter and permission form home to parents, explaining that students might accidentally be exposed to violence, sexual content, or profanity in some of the novels. If this is something parents want to avoid, they can indicate so on the permission slip and the teacher can steer their child towards they know to be devoid of fighting, sex, or foul language. Students also may have the option of bringing in their own choices of novels for this project. This process of getting approval for the project from parents can stretch over a week at the conclusion of another unit.

Suggested Authors:

Chinua Achebe
Ryonosuke Akutagawa
Isabel Allende
Mariama Bâ
Italo Calvino
JM Coetzee
Entwidge Danicat
Nurrudin Farrah
Nadine Gordimer
Gunther Grass
Duong Thu Huong
Reidar Jonsson
Jamaica Kincaid
Latifa
Naguib Mahfouz
Kamala Markandaya
Gabriel García Márquez
Mark Mathabane
VS Naipaul
Kenzaburo Oe
Salman Rushdie
Luis Sepulveda
Akira Yoshimura

➢ Teacher's Notes:

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Dear Parent:

Since students are selecting their own novels for this independent study project, reviewing all of the novels for graphic language will be nearly impossible. I could limit students' choices to novels that I've previewed, but I don't want to limit them to a small selection of literature that may not appeal to their interests. Therefore, I cannot promise that students won't run across something that might not be appropriate for their age and maturity level. I can promise that students will be choosing literature of the highest quality by contemporary authors who are highly acclaimed, winners of Nobel Prizes and National Book Awards. However, if you and your student, after reading a portion of the novel they have selected, find it offensive or inappropriate, I will be more than happy to assist in selecting another novel.

Please review the project requirements with your student and sign below indicating that you both understand the project. As always, I am more than willing to work with you in refining the project to meet your student's needs. If you would like to talk with me about the project, please indicate this on the slip below and I'll give you a call before we begin selecting novels.

Thank you,

____ I have reviewed the project requirements with my student and do not need to speak with you before my student selects a novel.

____ I have reviewed the project requirements with my student and would like to speak with you before my student selects a novel. My phone number is _____

Parent Signature Date

Novel Review Project Rubric

Your review of the world literature novel of your choice is based on the following requirements, each worth up to 6 points.

___ Introduction (gives overall impression of novel, what you have learned or appreciated through reading it, etc.)

Background

___ Nationality of the author

___ Historical, political, or social background

Overall quality of novel

___ Quality of narrative

___ Quality of characterization

___ Presentation of themes

Relevance for students

___ Age-appropriateness

___ Connection of theme(s) to life and/or to other works studied

___ Qualities which might appeal to students

___ Qualities which might not appeal to students

___ Conclusion

Format

___ Five to seven pages in length

___ Typed

___ Mechanics (including punctuation and spelling)

___ Grammar

___ Special Focus -- language usage skill targeted for improvement _____

___ TOTAL

DUE DATE:

Other Victims of the Holocaust

➢ Planning Points

Approximate Time Needed: 4 days
Correlation to English II SCS: 1.02, 2.02, 3.02, 3.03, 6.01
Correlation to NC High School Exit Exam Competencies: C-2, PI-9, PI-12, PS-15, PS-17

Lesson Objectives:

Students will work cooperatively to collect information about groups persecuted during the Holocaust, create new products using this information, respond reflectively on the roots and manifestations of prejudice against this group, and present their findings to the class.

Materials Needed:

- The United States Holocaust Memorial Museum publishes brochures on the five non-Jewish groups persecuted during the Holocaust.,These are available on-line as PDF documents at the following URLs:
- Jehovah's Witnesses — http://www.ushmm.org/education/resource/jehovahs/jwbklt.pdf
- Poles — http://www.ushmm.org/education/resource/poles/poles.pdf
- Homosexuals — http://www.ushmm.org/education/resource/hms/homosbklt.pdf
- Handicapped — http://www.ushmm.org/education/resource/handic/handicapbklt.pdf
- Sinti and Roma (Gypsies) — http://www.ushmm.org/education/resource/roma/RomaSBklt.pdf
- Posterboard, scissors, glue, markers, construction paper, etc.
- A map of Germany (http://www.lib.utexas.edu/maps/europe/germany.jpg) and Poland (http://www.lib.utexas.edu/maps/europe/poland_pol00.jpg)
- Computers (for additional research and typing)

➢ Description

Before delving into the specifics of the Holocaust, it's useful to explore students' prior knowledge. A KWL chart is a great tool for determining what the class already knows and what students want to know about the Holocaust. One of the most universal responses in the "Know" column is that "the Nazis did this to the Jews." This provides an opportunity to point out that other groups also faced persecution during the Holocaust, which often leads to the question, "what other groups did the Nazis persecute?" in the "Want to Know" column of the chart. This activity allows students to investigate this question intimately.

- Group students into five groups. Give each group a packet, which will include:
  - A cover letter (see attached)
  - A map
  - One of the brochures published by the USHMM
  - Project Evaluation Rubric (see attached)
  - Group Evaluation Rubric (see attached)
  - Group Delegation Sheet (see attached)

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- Direct students to read the cover letter to discover their task. When they have finished, they can read their brochure and delegate responsibilities using the Group Delegation Sheet.
- Set deadlines for each of the project components (timeline, list, map, poster, essay, bibliography) or for the project as a whole.
- On the due date, each group presents their project. Some helpful guidelines for presentations:
  - Explain why the Nazis wanted to eliminate this group
  - Explain the images and other information on your group's poster
  - Explain what your group learned -- the roots, manifestations, and continuation of prejudice against this group.

➢ Assessment

See attached rubrics.

➢ Additional Notes

This activity works best if students arrange themselves into groups. They know who they can stand to work with over a long period of time. The Group Delegation sheet allows for greater organization and productivity.

➢ Teacher's Notes

January 31, 2002

Jane Doe
Middle School Publishers, Inc.
8989 Fieldcrest Rd.
Erie, Indiana 45644

Joe Schmoe
Curriculum Designs, Inc.
PO Box 332
Columbia, NC 27925

Dear Mr. Schmoe,

The United States Holocaust Memorial Museum has contracted with Middle School Publishers to create a new line of materials for use in teaching middle school students about the Holocaust. Unfortunately, because of the economy, we have had to lay off most of our curriculum designers, and are in dire need of help. We have read your proposal and our Board of Directors has agreed to subcontract this project out to your company.

The project involves creating packets of materials that middle school teachers can use to teach their students about some of the lesser-known victims of the Holocaust, such as Jehova's Witnesses, Poles, Homosexuals, Sinti and Roma Peoples, and the handicapped. Right now, we'd like you to focus on the <name of group>. Your packet should include the following items:

- A timeline of important events relating to the persecution of this group
- A list of reasons why this group was persecuted by the Nazis
- A map of the death camps these people were assigned to and the routes they took to get there
- A poster, with symbols to represent the persecuted group, which visually represents the horror of their persecution and includes the number of members of this group killed by the Nazis
- An essay which discusses the roots, manifestations, and continuation of prejudice against this group
- A Bibliography

I know that time is short, but we would like to have a copy of these materials faxed to our office by the close of business on Thursday, February 7, 2002. We will be expecting the same thorough, well-organized materials as always.

Thank you,
Jane Doe
Jane Doe

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Group Delegation Sheet

Group Roles

Each group member signs up next to the role in which they feel most comfortable.

Deadline Police/Editor

Typist

Researcher

Artist

Products

Each group member signs up next to the product for which they want to be responsible. **Being responsible for a product does not mean doing all the work**. The person responsible takes the lead role in making sure the product gets done and that all group members stay involved in the process.

Timeline

Map

Poster

Essay

Group Evaluation Rubric

All group members participated in the project equally

1 2 3 4 5 6 7 8 9 10

Group responsibilities were divided evenly and fairly

1 2 3 4 5 6 7 8 9 10

Group members respected one another's ideas

1 2 3 4 5 6 7 8 9 10

Group met all deadlines

1 2 3 4 5 6 7 8 9 10

Group members stayed on-task while working on project

1 2 3 4 5 6 7 8 9 10

Group worked well together

1 2 3 4 5 6 7 8 9 10

Group decisions reached by consensus

1 2 3 4 5 6 7 8 9 10

Group was respectful of the serious nature of the subject

1 2 3 4 5 6 7 8 9 10

Group asked for help when needed

1 2 3 4 5 6 7 8 9 10

Group was able to resolve minor conflicts without the teacher

1 2 3 4 5 6 7 8 9 10

Total

Project Evaluation Rubric

Timeline — 20 points

___ / 5 Includes all relevant events
___ / 5 Clear description of events
___ / 5 Organized clearly
___ / 3 Creativity
___ / 2 Neatness

List — 10 points

___ / 3 Includes all relevant reasons
___ / 3 Includes relevant quotations
___ / 2 Organization
___ / 2 Typed

Map — 20 points

___ / 5 All relevant locations clearly marked
___ / 5 All relevant routes clearly marked
___ / 5 Key
___ / 3 Creativity
___ / 2 Neatness

Poster — 20 points

___ / 5 Includes relevant symbols
___ / 5 Includes number killed
___ / 5 Conveys horror of persecution
___ / 3 Creativity
___ / 2 Neatness

Introductory Essay — 20 points

___ / 5 Convincing argument for tolerance
___ / 4 Organization
___ / 2 Creativity
___ / 2 Spelling/Grammar/Punctuation
___ / 2 Typed

Bibliography — 10 points

___ / 4 Follows MLA format
___ / 4 Cites all sources
___ / 2 Typed

_____/ TOTAL

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Pre-Reading Discussion

➢ Planning Points

Approximate Time Needed: 30-45 minutes

Correlation to English II SCS: 1.02, 5.01

Correlation to NC High School Exit Exam Competencies: C-6, C-8

Lesson Objectives: Students will work cooperatively to discuss clearly biased statements, formulating their own opinions and sharing those opinions with the class.

Materials Needed: Pre-Reading Discussion sheet (*Things Fall Apart* example attached)

➢ Description

- Pass out Pre-Reading Discussion sheet. In groups, students discuss each item on the list, taking notes on each group member's responses.
- When time is up, lead the entire class in a discussion of the statements. Teacher monitoring of group discussions allows for smoother whole-class discussions. For example, it helps to be able to say, "Jane, your group had something interesting to say about this statement – share with the rest of class," rather than "So, Jane, what did your group think about this?"
- Discuss general connections with the novel to help focus student attention on the issues as they read. For this example, it helps to explain that the hero of *Things Fall Apart*, Okonkwo, faces all of these issues in the novel and that familiarity with these issues will help students to understand what motivates his actions and decisions.

➢ Assessment

Teacher monitoring of group discussions assesses the level of student involvement and provides reference points for whole-class discussion.

➢ Additional Notes

This activity works well before the first reading assignment in *Things Fall Apart* and can follow an introduction to Nigeria. It also can be adapted for introducing almost any novel. Simply take some of the major issues the main character confronts, add a dash of the character's bias, shake well, and pour. Asking groups to delegate responsibilities such as clock-watching, recording, sharing, and etiquette policing may facilitate peaceful discussions. Some variations on the group discussion structure:

- allow students five minutes to discuss a statement, then jigsaw the groups
- assign each group a statement for discussion (and presentation during class discussion) when pressed for time
- ask students to rank the statements by level of agreement (which statement do you agree with the most? why? which statement do you agree with the least? why?)

This activity was adapted from Midge Ogletree, Tyrrell County

➢ Teacher's Notes

Things Fall Apart Pre-Reading Discussion

Directions: With three or four classmates, discuss the following statements and questions. Take notes on the responses you hear and be prepared to share them with the class.

Change is destructive.

Do you agree with this statement? Explain.

Can you think of a time when a major change destroyed something important in your life? Explain.

Can you think of a time when a major change improved your life? Explain.

Religion restricts behavior.

Do you agree with this statement? Explain.

Can you think of a time when religion kept you from doing something you wanted to do? Explain.

Can you think of a time when religion made your life better? Explain.

Social order demands conformity.

Do you agree with this statement? Explain.

Have you ever felt the need to go along with what others are doing? Explain.

Have you ever rebelled or felt like rebelling against what others demand of you? Explain.

Being a man is difficult.

What is your definition of manliness? Explain.

What pressures do men feel more strongly than women? Why do they feel these pressures? How might they react to them?

Fear is destructive.

Do you agree with this statement? Explain.

Has fear ever kept you from doing something you wanted to do? Explain.

Have you ever overcome any fears in your life? What would have happened if you hadn't? Explain.

It is a son/daughter's duty to carry on family traditions.

Do you agree with this statement? Explain.

What traditions will you carry on from your family? Explain.

What family traditions will you leave behind? Explain.

Read Aloud Reminiscence

➢ Planning Points

Approximate Time Needed: 1 day
Correlation to English II SCS: 1.01, 1.02, 4.02, 5.01, 6.01
Correlation to NC High School Exit Exam Competencies: C2, C3, C4, C5, C7, PI9, PI13, PS16

Lesson Objectives:

Students will hear, read, and analyze a sample reminiscence (example, "By Any Other Name") as a model before writing their own. Students will also increase understanding of reading strategies through teacher "Think Aloud" modeling of reading sample.

Materials Needed: Reading/Thinking Strategies overhead transparency (Master included)

➢ Description

- Have students turn to the selection. Ask them what they see, what they would notice as they start reading. Discuss the importance of reading the background/preview about the author's biography, etc. Ask students to form at least one prediction based on the background information. List these on the board or overhead to assess later. (ex. Story will involve conflict between Indian and colonial government.)
- Share the Reading / Thinking Strategies overhead transparency and discuss the processes with students. Explain that they have already started by predicting based on the background information. Also explain that as you read, you will be stopping to express your thinking, so you can make it visible and share the process with them.
- Read the title, pausing to ask if students have any response
  - "By Any Other Name," -- that title sounds *familiar*. Oh, yeah, it's from *Romeo and Juliet*. "A rose by any other name would smell as sweet." I *wonder* what that *connection* means? What could *Romeo and Juliet* have to do with this story? Is it a love story? A feud? In the play, the line refers to a name, and that no matter what someone's name or stereotype is, he or she is still a real person underneath. *That sounds like it might work* with what we've read already. [compare/contrast, wonder, speculate, evaluate]
  - "Why would an Indian woman use a quotation from Shakespeare for a title? I thought the British were the oppressors and that lots of tension existed there. Maybe she doesn't think that, maybe she is using the title to show respect for the British." [speculating]
- Begin reading the text, stopping frequently to express thoughts. Some possible areas for pausing to think include
  - At footnotes -- make sure students know not to spend too long trying to pronounce names and also that they remember to read footnotes for clarification
  - "they changed our names" -- OK, so it is really close to the "by any other name" thing, because they really had their names changed. I guess that is what the title is about.
  - Their school seems very different. They have a "headmistress" and she doesn't seem to see the girls for who they are. I don't know if I would like that. Things must be hard when you are different and not accepted for who you are -- so much so that they will even change your name to something more "pretty" and "jolly" and not too "hard." That's like when immigrants had their names changed at Staten Island, too.

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- "That first day at school is still, when I think about it, a remarkable one." That sounds like she's not a kid anymore but is remembering how the day went many years later. I guess that's how she's showing us that "her voice" is more objective and distant, since the event was long ago. I guess that's what the idea of "moving effectively between past and present" (SCS 1.01) means. I suppose it works, because I think it must have been very odd for her to remember the day for so many years. I wonder what she means by "remarkable." So far, it doesn't seem like it's going to be a good one.

- After several paragraphs of reading and stopping to discuss, let students work in pairs, reading and discussing as they progress. Have each pair make a point of trying at least 3 different strategies, noting in writing the point in the story where they paused to think aloud and capturing their thoughts on paper.
- Share out loud pairs' responses, asking students to volunteer some of their thoughts during the reading. Discuss which methods worked and why. Be sure to ask if students had any other strategies to add to the list. (You many need to reassure students that this process is natural for good readers, and that today's activity is trying to make them aware of the strategies they can use to comprehend what they read.)
- Discuss the whole piece as well, re-evaluating the predictions made earlier.
- Be sure to also discuss the establishment of setting in terms of time and place (how does Rau suggest the tensions of the time? What details illustrate the setting?)
- Discuss the importance of moving to objectivity in reminiscence and how Rau ends with the final reflection that shows greater understanding than she had at the time of the event. (This step is important to help students work toward that objectivity in their own reminiscences.)

➢ Assessment

Assess student performance informally through discussion contributions and on-task behavior.

➢ Additional Notes

This activity can be used with any type of text and may be repeated several times during the year to encourage students to "own" these strategies.

For additional resources for English II, 1.01, see the LearnNC DPI Assessment Item Bank, http://www.learnnc.org/DPI/assessbank.nsf

➢ Teacher Notes

Reading/Thinking Strategies
What do we do when we read?

Predict/Speculate
- I think that ... is going to ....

Observe
- I think that this would be like....
- I see that ... is ....
- This is like/different from...because ....

Guess
- I'm not sure, but I think that ... is ....

Wonder
- I wonder if ... is significant because....
- I wonder how people felt about ....

Argue
- I don't agree that ... because....

Philosophize
- I think that maybe ... might mean ....
- Things seem ... when ...

Re-evaluate
- Ok, it did (did not) work out that way because....
- That's not what I thought would ....

Themes through Images and Diction: Revising Poetry with Precision

➢ Planning Points

Approximate Time Needed: 1-2 days
Correlation to English II SCS: 1.02, 4.03, 5.01, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C3, C5, PI9, PI15

Lesson Objectives: Working in small groups, students will use images and diction to revise given "bad" poem to fit a given theme. Students will then revise their own original poems.

Materials Needed:

- Computers with Microsoft Word (preferred)
- Magazines or print advertisements
- Deliberately Bad Poem (included)
- Revising for Images handout (included)

➢ Description:

As preparation for activity, students should have written original poems (preferably on computer), and teacher should have typed *Deliberately Bad Poem (DBP)* into computer as template.

- Have students in groups find magazine advertisements that use a picture to "sell" a product. Discuss how the picture relates to the product. Encourage students to explore how pictures and images are being used to emphasize feelings or ideas used to "sell" the product.

- Hand each group a card with theme on it. All themes should relate to love (subject of DBP). Suggested themes include the following:
    - Longing for love is a lonely pursuit.
    - Unrequited love torments the soul.
    - Love hurts.
    - Absence makes the heart grow fonder.
    - Love inspires the imagination.
    - The soul is free when the heart is free.
    - Recovering from a broken heart takes time
- Give groups a few minutes to read and brainstorm ways they can show this theme. Suggest that they think back to the magazine advertisements; what pictures/scene could sell *this* message?
- Have each group open up *DBP* file and choose *Track Changes⇒Highlight Changes* (from the Tools menu) to document the changes they make.
- Groups should follow revising steps, emphasizing their theme through their images and diction.
- After each group has finished, compare poems as a class (using computer display device to read together). Have students attempt to state the poems' themes and to evaluate how they were conveyed effectively.

- Working independently, each student should each determine the theme for his or her original poem (written earlier, perhaps as homework or on another day), then complete the revising steps as before. If time allows, encourage peer response to poems in intermediate drafts.

➢ Assessment:

Group poems have been assessed through class discussion, but teacher could collect for further examination. Individual poems can be graded for thoughtful revision attempts and improvement; see rubric (included).

➢ Additional Notes:

- This activity makes valuable use of computer tools; however, it can easily be adapted for completion on overhead transparencies and with pencil and paper.
- The strategies students learn for revising their poems will also serve them well in sharpening their diction in their prose writing.
- Deliberately Bad Poem and Revising for Images worksheet are adapted from materials presented by Sally Buckner (Peace College) and Ruie Pritchard (NCSU) at the Capital Area Writing Project.

➢ Teacher Notes:

Deliberately Bad Poem

Love.
I think of you
In the night
Sighing at the sight
Of the flowers.
Many hours
I think of you.
Why must you be
So far away from me?
I Love You.

Poem Revision

- Type your original poem into MSWord. Then, using the *Revising with Images* handout, revise your poem. Once you have made your changes, choose the 2 *most effective*, and using the comment feature (from Insert menu), explain the change that you made.
- Be sure to print out 3 versions of your poem – original, draft showing revisions (using highlight changes) and comments, and final (after changes have been accepted).

6. Original Poem attached
7. Revision shows consideration for
    8. images that show rather than tell
    9. images developed with detail
    10. diction (word choice) more specific
    11. vivid, precise verbs
12. Explanation of changes shows thoughtfulness
13. Final Poem
    14. neatly presented
    15. contains no careless errors
    16. shows improvement through revisions

____/100 TOTAL

90

Revising with Images

A. Emphasizing your theme

Write it out in your notes as a sentence, not just a phrase (not love, but Love hurts.)

Now that you've written it down, don't write it out again – your poem should encourage us to feel the experience, not just read the sentence.

All of the following steps should be taken with the following consideration – how will this enhance the effect of the poem's meaning?

B. Showing, Not Telling

Close your eyes and just think of your theme. What feelings, colors, sensations come to mind? In your notes, try to jot down as much detail about these as you can.

Brainstorm pictures that show your theme. Think of a magazine advertisement or music video; what could "sell" your message visually? Start with the clichés if you need to – a broken heart, a rose, an apple, etc. -- but then try to think of details that will give your image impact that builds on the stereotype.

Add to your list any actions that relate to your theme – a hand outstretched and then falling earthward, for example. Remember that your poem can develop in time; it's not static like a picture.

From your brainstorming, select the most potent images and add them to your poem. For a real challenge, see if you can build on that image, perhaps developing it differently in each stanza or using it as a paradox.

C. Creating vivid pictures with specific and precise language

Be specific:

Is that flower a tulip, a sun-flower, or a rose?

Add detail:

Is it a yellow rose bursting with petals or a cream-white rosebud with blushing pink tips?

Use the most precise verb

Does that rose wilt, wither, bounce, stretch, linger? (Certainly it does more than just exist!)

Let your nouns and verbs carry the power – avoid strings of adjectives and adverbs when a noun or verb can do the job (sit weakly vs. wither; new rose vs. rosebud)

Although these tips are designed for poetry revision, they can help you enliven your prose writing too!

Good Poetry

"suggests more than it says"

uses precise and concise language

allows reader to experience and not just to see

develops rhythm (organic or structured)

underscores meaning with structure

English III Activity Plans

Activity	Str.	Exp	Info	Arg	Crit	Lit	G/L
Banned Books	O W	1.02	2.01 2.03	3.01 3.02 3.03	4.01 4.03		6.01 6.02
Connecting to the Transcendentalists	W	1.02			4.03	5.01 5.02	6.01
Creating a Memoir	W	1.01 1.02					6.01 6.02
Examining Editorials	W	1.02		3.01 3.02 3.03	4.01 4.03		6.01 6.02
Local color	W	1.02			4.01 4.02	5.01	6.01
Protest Against the Government Project	O W	1.02	2.01 2.03	3.01 3.02 3.03	4.03	5.01	6.01 6.02
"Reading" the Movies	M/T	1.02	2.03		4.01 4.02	5.02	
Responding to Poetry	W M/T	1.02	2.03		4.01 4.02 4.03	5.02	6.01
Sentence Improvement — and Much More	W M/T	1.02	2.03		4.01		6.01
Songs and Culture	O W M/T	1.02	2.01 2.02 2.03		4.03		6.01
Story of Communication	O W M/T		2.01 2.02 2.03				6.01 6.02

Banned Books Research Project

➢ Planning Points

Approximate Time Needed: 1-2 months
Correlation to English III SCS: 1.02, 2.01, 2.03, 3.01,3.02, 3.03, 4.01, 4.03, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C5, C6, C7, C8, PI9, PI10, PI11, PI13, PS15, PS16, PS17

Lesson Objectives:
Students will choose a literary work that has been challenged in the United States. After reading the book, researching its literary elements, and completing reading response journals, the students will choose scenes or evidence from the text that they predict censoring groups have objected to. Next they will research why the book was challenged as well as research censorship and right to read issues. The students will then write an argumentative research paper defending their view of the banning of the literary work. The students should write the paper with the local school board as their audience.

Materials needed: List of challenged books (found on the American Library Association website http://www.ala.org/bbooks), media center resources, and guidesheets (included)

➢ Description

- Before beginning the project, the teacher should have taught about ethical research methods and formats.
- Explain the assignment and review the guidesheet with the students.
  - The students will choose a challenged book to read. They will complete literary analysis and research on the book as well as write reader response journals. The students will also take notes on scenes and situations in the literary work that have caused it to be challenged. After reading their books, they will meet in literature circles to discuss their responses to the literature, reasons why the books might have been banned, how society and perceptions of the books may have changed since that time, etc.
  - The students will research why the book was banned as well as read sources that describe support for the literary merit of the book. The students should take notes using the traditional note card method. (If the teacher is going to allow students to interview people about the censoring of the book, then he or she should explain the proper method for doing so.) Throughout the reading, students can meet in groups to discuss their findings and to look for any patterns in the challenges or banning cases.
  - The students will then write an argumentative research paper using their sources to persuade their audience of their view. Again their intended audience is the local school board.
- The teacher will check the students' work periodically with due dates and individual conferences to check on the progress of the students' work.

➢ Assessment

See rubric for the research paper. Informal assessments of students' progress through the guidesheet help students stay on track throughout the process.

➢ Additional Notes

- Before assigning the banned book project to students, the teacher should be aware of the reasons for the challenges of various books. The teacher should also discuss the project's nature and SCS objectives with the school's administration before assigning it. The teacher may want to encourage the students to choose books that their parents will not object to.
- This project is designed to last through several weeks, with some of that class time spent working on the project. Focused mini-lessons on topics such as evaluating sources for bias, incorporating direct and paraphrased quotations, using logical strategies and sophisticated techniques for support, etc. will help students through the steps of the project.
- A suggested number of required research sources for the students to use are listed on the guidesheet. The teacher should adjust this number for his or her classroom situation.
- The teacher may have students create displays based on their research papers for public perusal in the media center or the teacher may have the students create presentations for fellow classmates or other classes.

➢ Teacher Notes:

English Research Project

Your task is to practice critical thinking while you read and research information concerning a challenged literary work. After analyzing the work and responding to its content, you will research the nature of the controversy surrounding the literary work and then write an argumentative research paper in which you persuade your local school board to agree with your perspective on the literary work's value.

Step One

- Read a book from the Banned Book list.
- Take literary analysis notes on the significance of the plot, characters, settings, symbols, etc. as well as complete 5 reader response journals.
- You may conduct literary research to help you complete your literary analysis notes.
- As you read, note what scenes and comments could cause the book to be banned. Take notes using the traditional note card method.

Step Two

- Research why the book was banned, including if the book was banned for certain age groups. Make sure you read sources that support the banning of the book as well as those that support the book. Use a minimum of 3 books, magazines, or newspapers and a maximum of two Internet sources. Take notes using the traditional note card method.
- Research censorship (what it means, how banning a book happens, etc.)
- Take notes using the traditional note card method.
- You may choose to interview people (teachers, parents, students, etc. about your book.)

DO NOT SCHEDULE AN INTERVIEW UNTIL YOU HAVE COMPLETED YOUR RESEARCH.

- Call and politely ask to interview the person.
- Prepare interview questions using your research as your guide.
- Interview your community member and take notes again using the traditional note card method.
- Politely thank the person for the interview.
- Write a thank you note to the person for the interview. You must offer proof of these steps.

Step Three

- Write your research paper with your local school board as your audience.
- Using the scenes you've identified, argue if you believe the literary work should be banned or not. Your thesis should address your perspective of the age appropriateness of the work. Your paper should also address why the groups who have challenged the book are wrong or are right.

Step Four-

- Turn in your research packet.

Step One must be completed by ___ Your literary analysis notes and your reading response journals are due that day.

You will use these notes to meet in literature circles to discuss the following:

- Basic premise of the storyline
- Objectionable content
- Value of the literary work

Step Two must be completed by ___

You will have a note card conference with me on this date to check the progress of your research.

On ___ you will meet in literature circles to discuss the following:

- Cases in which literature was challenged or banned
- Authors' responses to challenges or banning
- Patterns found by discussing cases – types of objectionable content, geographical areas where challenges took place, etc.

Step Three -Your thesis statement and outline are due on ___ and the rough draft of your paper is due on ___.

Step Four -Your research packet (Data Sheets, Reading Response Journal note cards, rough draft, outline, final copy) is due ___

	0	1	2	3	4
Thesis driven argument	Uses thesis to describe censorship issues as related to the literary work.	Uses thesis to describe the student's perspective of the censoring of the literary work as related to intellectual freedom, right to read, and the appropriate age and developmental level. One to two paragraphs argue. Serious organization choices are present in the paper.	Uses thesis to argue the student's perspective of the censoring of the literary work as related to intellectual freedom, right to read, and the appropriate age and developmental level. The paper is equally heavy with description. There may be poor organizational choices.	Uses thesis and paper's organization to argue the student's perspective of the censoring of the literary work as related to intellectual freedom, right to read, and the appropriate age and developmental level One to two paragraph describe instead of argue.	Uses thesis and paper's organization to effectively argue the student's perspective of the censoring of the literary work as related to intellectual freedom, right to read, and the appropriate age and developmental level
Persuasive evidence	Offers no specific examples from the literary work	Sparsely offers specific examples from the literary work as related to censorship issue in an attempt to argue	List specific examples from the literary work throughout the paper as related to the book's censorship issue	Offers brief explanation of some specific examples from the literary work throughout the paper as related to the literary work's censorship issue	Thoroughly and thoughtfully discusses specific examples from the literary work throughout the paper as related to arguing about the literary work's censorship issue
Research and use of sources	Uses information in the paper that is not found in the note cards, on the Data Sheets, or in the Reader Response Journal Uses less than the required six sources	Uses information from the note cards, Data Sheets, and Reader Response journal to describe personal view of the banning of the book in an attempt to argue but the paper relies on one source for the majority of its content; further research would have strengthened the paper	Uses information from the note cards, Data Sheets, and Reader Response journal to argue and describe student's personal view of the banning of the book; The paper may rely on two sources more heavily than the other four	Uses information from the note cards, Data Sheets, and Reader Response journal to argue personal view of the banning of the book; equitable use of the six sources	Has carefully selected information from the note cards, Data Sheets, and Reader Response journal to argue personal view of the banning of the book; Equitable use of the six sources
Para-phrasing and quotations	Misuses or overuses quotations and paraphrases.	Heavily relies on quotations to argue perspective	Heavily relies on paraphrases to argue perspective	Skillfully uses paraphrases and quotations to argue perspective	Displays personal writing persona while skillfully and appropriating using paraphrases and quotations

Use of research formats and methods	Has not used internal documentation OR sources used in the paper are not included on the Works Cited page	Has not used internal documentation format in one or two instances AND has one or two inappropriate formats for the citations on the Works Cited page	Has inappropriately used internal documentation format in one or two instances OR has one or two inappropriate formats for the citations on the Works Cited page	Has one or more of the following minor problems – wrong info or spacing problems on the cover page and/or in the headers; Spacing, indention or title problems with outline, commas separate the author's name and the source's page the internal documentation	Has used the correct format for the cover page, the outline, the header, the quotations, the internal documentation, and Works Cited page
Grammar and Mechanics	Contains nine or more mechanical errors	Contains seven to eight grammar and/or mechanical errors	Contains five to six grammar and/or mechanical errors	Contains three to four grammar and/or mechanical errors	Contains two or fewer grammar and/or mechanical errors

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Connecting to the Transcendentalists

➢ Planning Points

Approximate Time Needed: 2 - 3 days
Correlation to English III SCS: 1.02, 4.03, 5.01, 5.02, 6.01
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C7

Lesson Objectives: Students will be able to

- Connect modern value based writing to Transcendentalist essays
- Read and comprehend selected Transcendentalist essays
- Analyze Transcendentalist essays for message and meaning
- Create a list of personal life lessons

Materials Needed:

- Copies of "Nature" and "Self Reliance" by Emerson and selected excerpts from Thoreau's *Walden.*
- Print or on-line collections of famous quotations, poetry anthologies, song lyrics, etc.
- Access to word processing programs or colored paper, markers, glue, and magazines.
- Copies of inspirational books such as "Simple Abundance", "Don't Sweat the Small Stuff" and "Life's Little Lessons" (one book for each group in the room)

➢ Description:

Day One

- Group students to read and review current inspirational books. Each group should outline the books message and driving values. Groups report their findings to the class and identify trends in the underlying values revealed.
- For homework, students are assigned to read and reflect on "Self Reliance". Having students complete a web graphic organizer can be an active reading tool. The goal would be for them to find the four ways reasons why Emerson encourages self-reliance and to note them in the web.

Day Two

- Students share their analysis of "Self Reliance". Then, they all read "Nature" and a short excerpt from *Walden*
- Working with a partner, students discuss the messages and underlying values in each essay. They create a list of "Transcendentalist Life Laws" based on their analysis. Students share their lists.

Extension

- Students are assigned to create their own booklet of life lessons. Their book should include quotes, song lyrics, lines from poetry or novels, religious text, and/or films. Encourage students to show the wide range of their interests and beliefs through the text that they include. Additionally, students are required to write a forward to the book that introduces and explains the booklet.
- The forward should reflect their best writing style and have a strong sense of voice.

➢ Assessment:

- Collect "Transcendentalist Life Laws" from each set of partners. Evaluate for comprehension and analysis.
- Provide students with a rubric for their "Life Lesson" booklets that evaluates appropriateness and variety of researched texts, visual appeal of the book (encourage them to illustrate each quote), writing style and mechanics, and neatness or presentation. Alternately, students could discuss and develop the rubric as a class activity as well.

➢ Additional Notes:

- Ideally, the booklet could be constructed during class if you have access to a computer lab. Students could use online sources to research and collect the texts. If these resources are not available, it can be a homework project. Students should have at least two days to produce the booklet.
- Be sure to encourage students to include material that is appropriate for a school audience.
- The forward is used as a means of teaching voice and style in writing.

➢ Teacher's Notes:

Creating a Memoir

➢ Planning Points

Approximate time: 60-90 minutes
Correlation to English III SCS: 1.01, 1.02, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C4

Lesson Objective: Students will demonstrate an understanding of the personal connection of the writer and the subject by creating an original memoir.

Materials needed: representative texts (such as *Cheaper by the Dozen, I Remember Mama, O, Ye Jigs and Juleps!*)

➢ Description:

The following activity builds upon students' previous writing experience to distinguish a personal reminiscence from that of a memoir. Students will demonstrate an understanding that the memoir, which is similar to a reminiscence, holds a deeper personal connection to the people and places involved and likely covers a broader span of time. The following questions are provided to guide the students in creating a graphic organizer or outline.

- What person has made a major impact on your life?
- How long have you known this person (one year, two years, all your life)?
- How did you spend time with this person?
- What are the things that happened that you remember very well?
- What positive influences has this person had upon you?
- What is something the person has taught you that you will pass on to others?
- Why is this experience different from any of your other memories?

The teacher should have a representative text to read from or use as an example. The media specialist may be able to help identify screenplays and books which evolved from the memoirs of different individuals. As the class reads or views the text, have students discuss what aspects of the piece appeal to them and help them appreciate how the author's past experience (described in the memoir) has been significant to his present. Students use the guided practice above for pre-writing and drafting. Students may also peer edit/share the rough drafts before creating a final product following prescribed guidelines or rubrics for a formal presentation. Students may also share the memoirs with the entire class.

➢ Assessment:

Graphic organizers or outlines, drafting, revising, editing, formal oral or written presentation

➢ Additional Notes:

- This activity may vary in length depending upon the nature of the class.
- Grandparents or parents are the likely choices of many of the students. Other suitable choices might be a good friend who moved away, a long-time family pet, several weeks or months spend in a particular location and memorable people and events from that experience.

➢ Teacher's Notes:

Examining Editorials

➢ Planning Points

Approximate time: 5-8 days
Correlation to English III SCS: 1.02, 3.01, 3.02, 3.03, 4.01, 4.03, 6.01,6.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C4, C5, C6, C7, PS16

Lesson Objective: To associate figurative language and language conventions in an editorial text.

Materials needed: a pre-selected text analyzed by the teacher, newspapers for classroom use, teacher-made checklists, rubrics

➢ Description:

This activity reviews elements of language in a pre-selected editorial chosen for classroom reading, critical analysis, and discussion, as well as features of standard English and the author's use of these features in his writing technique. A checklist is helpful to make a record of the author's use of language and writing strategies.

- Day 1 should address the author's use of language in the editorial and other concepts (new or for review) such as *editorial, editorial writing, editorial cartoon, paradox, rhetorical question, propaganda techniques, argument, counter-argument, validity and evidence that supports a valid argument, parody, political/social satire.*
- Day 2 is a forum for discussions of the writer's purpose, including the arguments presented and evidence that the author supports his viewpoint with logical and valid information. Students also seek to relate the editorial to real world events , as well as offering their own insight regarding the issue by trying to identify any cause/effect relationships or possible alternative solutions.
- At the beginning of Day 3, students are asked to begin searching for editorials which interest them. Also, on Day 3, students begin a critical review of the author's word choice, propaganda techniques, use of varying sentence structure, appositives, conjunctive adverbs, fragments for special effect, other writing techniques of the author (teachers may review these prior to examining a specific editorial).
- On Day 4, students bring editorials that they have selected to class. Ask for students to share the headlines of their topics while you record these on the board (this will allow you to select and guide the discussion away from any issues that may be sensitive). After the class discussion of one or more of the topics listed, students work independently to summarize the main points of their editorials. This is also a good time for the students to inject their own opinions about whether the author's viewpoint is valid or invalid. They may also offer alternative solutions that they feel are important for consideration. Day 4 should also be used for a review of all the concepts and topics that will be included on the summative assessment for Day 5.
- Day 5 is for a summative assessment (teacher-made) and based primarily on the editorial which opened the unit, although another sample may be included as well. The assessment may be multiple choice, open-ended, or a combination, but it should cover the figurative language and standard language concepts covered in class.
- Students use days 6,7, and 8 for brainstorming, drafting, peer editing, revision, and final drafting. Students choose a topic for writing an original editorial or letter to the editor. They may choose to write about one of the topics brought up in class or a new topic.

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- Students may use a graphic organizer or outline for brainstorming. After completing a rough draft, students exchange papers at least twice for peer editing. For the final draft, students follow a rubric or established guidelines for the formal presentation.

➢ Assessment:

Diagnostic, formative, and summative (review, discussion, brainstorming, checklists, critical evaluation, and original writing samples).

➢ Additional Notes:

This activity may vary in length depending upon the nature of the class. It would also be adaptable for ninth grade students for Goals 1.02, 3.01, 3.02, 3.03, 6.01, and 6.02. The teacher should approve all the topics which the students have chosen and offer alternatives if necessary. Core questions for class discussion might include:

- Is the editorial a social comment? Political comment? Combination?
- What are some examples of the author's use of figurative language? A checklist may be helpful here.
- What is the viewpoint the writer is advocating? What is the connection to real-world events?
- What evidence does the writer offer to support the validity of his argument?

➢ Teacher's Notes:

Local Color

➢ Planning Points

Approximate Time Needed: 90 minutes
Correlation to English III SCS: 1.02, 4.01, 4.02, 5.01, 6.01
Correlation to NC High School Exit Exam Competencies: C2, C3, C6, PI9, PI11, PI13

Lesson Objectives: Students will learn characteristics of local color fiction and be able to identify them in a short story. Students will also analyze impact of regions on literature.

Materials Needed: Collection of short stories reflective of local color fiction

➢ Description:

- Have students freewrite about the following topic: How do you speak differently to your friends? Family (including older relatives such as grandparents)? Teachers? Others? Why do you select the language that you do for each group? OR Read a short selection that in which the author uses dialect to help define character. Have students freewrite about what the characters' language reveal about them. Discuss impressions and stereotypes, being considerate of students' comfort level with such discussions.
- If students are unfamiliar with reading dialect, model reading another short passage which uses dialect, demonstrating how to sound out the unfamiliar spellings. Discuss with students why an author might choose to write in dialect, even though it may make the reading more difficult.
- Discuss the characteristics of local color fiction, including setting, theme, character, and dialect.
- Assign student groups to read different short stories, representing regions. Some stories that work well are "Outcasts of Poker Flat" (Bret Harte –West), "Under the Lion's Paw" (Hamlin Garland – Mid-West), "A White Heron" (Sarah Orne Jewett – Northeast), "The Bouquet," Charles Chesnutt (South) and "Little Miss Sophie" or "Odalie" (Alice Dunbar-Nelson – South).
- Students should read stories aloud in their groups, working through any language difficulties together. After discussing impressions of the characters and themes in the stories, students should identify the characteristics of local color in the story, being sure to provide textual support for each point. (A 3 column chart – with characteristic, explanation and textual support as the headings – works well for this.)
- Student groups share their impressions and information with the class.
- Discuss with students how they would characterize the modern South (or their local region). Which aspects could/would they represent in a short story for the general population? Why?

➢ Assessment:

This activity can be informally assessed by the group reports to the class as well as their on-task behavior during the discussions (both whole class and small group). Additional assessment could be open-ended or multiple choice questions on unit test.

➢ Additional Notes:

- For more information about authors and characteristics of local color, visit http://www.gonzaga.edu/faculty/campbell/eni311/color.html. In addition to background information, this site includes brief critical commentary about the influence of romanticism and realism on local color fiction and about the importance of local color fiction in the post-civil war nation. These ideas which could lead to rich discussion or debate, depending on students' knowledge of American literature and history at the time of this unit.
- Depending on time, student groups could read additional stories from the assigned region to be able to draw more valid conclusions about the characteristics.
- Follow-up activities could also include students writing their own "local color" stories to reflect their region(s), cultures or sub-cultures. In writing the story, students should consider the use of language appropriate to their purpose, audience, and context.

➢ Teacher's Notes:

Protest against the Government Project

➢ Planning Points

Approximate Time Needed: one week and a half (on the block schedule)
Correlation to English III SCS: 1.02, 2.01, 2.03, 3.01, 3.02, 3.03, 4.03, 5.01, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C4, C5, C6, C7, C8, PI9, PI10, PI11, PI12

Lesson Objectives: Students will work in groups to research a problem in the United States government as well as develop a thoughtful solution to the problem. Using their research, the students will develop logical solutions to the problem and write persuasive speeches encouraging others to accept their solution. They will also write a persuasive pamphlet about their solution. They will present their speech and pamphlet to a class, working to encourage the class to accept their solution.

Materials needed: Magazines and newspapers or media center resources for research and guidesheets (included)

➢ Description:

1. Identify and explain persuasive devices such as rhetorical questions, parallelism, restatements, allusions, analogies, and aphorisms. As a class, read revolutionary documents, including Patrick Henry's "Speech to the Virginia Convention" and Thomas Paine's "Crisis, Number One." Identify how the writers used persuasive devices and the effect the devices have on the works.

2. The day before beginning the project, have the students journal about the three major problems found in the United States government. It will be helpful to brainstorm about problems in the US as a class before asking the students to write about the three biggest issues. In their journals they should explain what they individually believe to be the most significant problem, the second most significant problem, and the third most significant problem.

3. After reading the journals, divide the class into groups of three. Students who agree about issues should be placed in a group together. For example, two students may have named the government's poor health care program as the most significant problem with the US government, while the third student may have described the health care issue as the second most significant problem.

4. Explain the assignment and review the guidesheet with the students.

- The students will meet in their assigned groups to discuss their view as well as develop a way to remedy the problem. They will need to read magazines and newspapers to learn about their issue. (Guiding questions are listed on the guidesheet.)
- As a group the students will use their ideas and researched information to write a speech, modeled after Patrick Henry's "Speech to Virginia Convention." The students should revise and edit the document and prepare a final copy. The speech must contain rhetorical questions, restatements, parallel statements, and literary allusions.
- Using the ideas and info, the students write a pamphlet modeled after Thomas Paine's "Crisis Number 1." The pamphlet must contain examples of emotional appeals, analogies, effective hyperbole, and aphorisms. They should revise and edit their document as well as prepare a final copy.
- The group will use their speech and pamphlet to prepare a five to seven minute presentation to encourage students in another class to join them in their protest. They may choose to use charts, Powerpoint presentations, etc. also. They should allow the other class to ask them questions about their protest. They should have thoroughly researched the topic so that they can offer strong responses to the other class'

questions.) They should also prepare ballots for the other class which will allow them to agree or disagree with the group and give the reasons for their decisions.

- Arrange an opportunity for the students to give their presentations to another class.

➢ Assessment:

See rubrics for the speech and pamphlet and a checklist for the presentations.

➢ Teacher Notes:

The project can be extended by having the groups write a Declaration of Independence for the formation of a new country.

Protest against the Government Project

Objectives

In the next week, you and your group are going to protest an issue in the United States government, just as the American Founding Fathers protested policies of the British government. Your task is to persuade teenagers in your school to join you in your protest. In completing this task you (as an individual and a team member) will practice logical thinking, argumentative writing, and public speaking.

Using yesterday's journal entry about the three major problems with the United States government, I have assigned you to work with two other students who share your views. (You have been assigned to work with students who agree with one of the your three concerns about the government. For example, two students may have named the government's poor health care program as the most significant problem with the US government, while the other person may have described the health care issue as the second most significant problem.)

Task list.

Days one and two – Discuss your views as a group as well as ways to remedy the problem. Develop answers to each of the following questions. (You are individually responsible for taking notes about your group's ideas and solutions.)

After going to the media center and conducting research, decide why your issue is a problem in the United States. Use real facts and/or statistics. (You will need to use newspapers and magazine articles to effectively find the answer to this question.)

Brainstorm ideas that will remedy or eliminate the problem. (New laws, government programs, etc.)

How will you rally others to join you in your cause?

Day three – Using the ideas and info you discussed and discovered yesterday, your group is to prepare a speech, modeled after Patrick Henry's "Speech to Virginia Convention," which your group will deliver to another class. Your task is to convince the other class to join you in your protest against the government. As a group, you should revise and edit the document and prepare a final copy. Just as Patrick Henry convinced the colonist to revolt against England with the use of rhetorical questions, restatements, parallel statements, and literary allusions, you too want to lure your audience with these powerful devices.

Day four—Using the ideas and info you discussed in your initial meeting, prepare a pamphlet modeled after Thomas Paine's "Crisis Number 1." Just as Paine skillfully crafts an argument to rally his audience's support, so your pamphlet should rally your audience by using emotional appeals, analogies, effective hyperbole, and aphorisms. Again, as a group you should revise and edit your document. You should also prepare a final copy. Your pamphlets must be word processed. Use the capabilities of the computer to creatively enhance your product.

Day five – Your group will use your speech and pamphlet to prepare a five to seven minute presentation to encourage students in another class to join you your protest. You will use your speech and pamphlet as part of the presentation, but you may also choose to use charts, Powerpoint presentations, etc. You should allow the other class to ask you questions about your protest. (As a group, carefully consider your topic as well as thoroughly research it so that you can offer strong responses to their questions.)

Day six – You will visit another classroom, give your presentation and answer their questions. Each group member must participate in the presentation.

Speech and Pamphlet Rubric

	1	2	3	4
Content	List of facts about issue and a weakly explained solution for the problem.	General description of issue and a vague description of solution for the problem.	Description of researched facts related to issue as well as a solution for problem.	Skillful description of researched facts and statistics related to issue as well as a carefully considered solution for problem.
Persuasive Devices	Two or more of the persuasive devices are not used in speech.	One of the persuasive devices is not used in speech.	Rhetorical questions, parallel statements, restatements, and literary allusions are used in speech. Emotional appeals, analogies, effective hyperbole, and aphorisms are used in pamphlet.	Skillful use of rhetorical questions, restatements, parallel statements, literary allusions throughout speech. Skillful use of emotional appeals, analogies, effective hyperbole, and aphorisms throughout pamphlet.
Evidence of Writing Process	There is no evidence of revision or editing.	Three or four instances of revision or editing on rough draft. A final copy is prepared.	Evidence of revision and editing is found throughout rough draft . A final copy is prepared.	Evidence of thoughtful and careful revision and editing is found throughout rough draft A final copy is prepared.
Grammar and Mechanics	5 or more grammar and/or mechanic errors.	4 grammar and/or mechanic errors.	3 grammar and/or mechanic errors.	1-2 grammar and/or mechanic errors

Checklist for Presentation

__ Use of speech
__ Use of pamphlet
__ Five to seven minute presentation
__ Use of charts, PowerPoint presentations, etc.
__ Use of computer's capabilities to create an innovative pamphlet
__ Allowed the other class to ask you questions about your protest
__ Answered class' questions with researched information
__ Answered class' questions with thoughtful responses
__ Each group member participated in presentation

"Reading" the Movies: Using film study to introduce literary criticism

➢ Planning Points

Approximate time needed: 3 – 5 days (traditional schedule with 55 minute periods)
Correlation to English III SCS: 1.02, 2.03, 4.01, 4.02, 5.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C4, C5, C6, C8, PI9, PI10, PI11, PI13, PS17

Lesson Objectives: Students will be able to:

- Identify elements of literary criticism in non-print text
- Critically view an age and school appropriate film
- Synthesize data to support generalizations
- Understand and effectively use the vocabulary of literary criticism
- Understand the value and effective use of literary criticism

Materials Needed

- Definitions of the word *criticism*
- Information on schools of literary criticism
- Copies of the critical lens activity
- A copy of an age and school appropriate film with apparent symbolism, archetypes, allusion, and/ or historical significance. (I use *O Brother Where Art Thou* with my advanced placement 11th grade classes.)

➢ Description

Day One

- Students generate definitions of the word *criticism* and determine difference between the denotation and connotation of the word.
- Teacher presents students with definitions of different schools of literary criticism. In groups of 2- 3 students examine examples of the various types of literary criticism. **Note**: An effective way to teach students about different critical perspectives is to find short examples from Twentieth Century Literary Criticism or Contemporary Literary Criticism of each type. The key is to find examples of criticism of a book students have read.
- Introduce the **Critical Lens** activity (see attached) and assign students specific critical approaches. (i.e. historical, psychological, feminist, archetypal, etc.) Be sure that at least 3 – 4 students receive the same critical approach in order to facilitate the group assignment that follows the viewing.

Days Two through Four

- Students view the film. They complete the note taking column of their assignment sheet.
- After viewing the film, students review their notes and make inferences about the film based on this data. They record their inferences in the note making column of their worksheet.

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Day Five

- Students meet in groups based on the critical approach. Each group, using chart paper, reports the meaning that they made from the film based on their various critical reviews.
- After groups have shared their analysis, the class discusses the validity of each interpretation. Teachers should frame questions that lead the students to understanding the value and effective use of literary criticism

Assessment

Students receive an individual grade for their Critical Lens assignment. Also, teachers award a group grade based on contribution, discussion, time on task, and cooperation.

Additional Notes

The overall goal of the activity is to demonstrate to students that they, given the proper tools, can make analyze a work critically and that they do not have to turn to online or print study guides for analysis. Also, this assignment provides an appropriate lead in to a formal piece of literary criticism.

Possible source for information for information on literary criticism is **Guerin et.al.**, ***A Handbook of Critical Approaches to Literature*** **(Oxford).**

Teacher Notes

Critical Lens Activity

Using your definition of _____ criticism, complete the following chart. In the note taking column, list all the story elements that illustrate your specific school of criticism. For example, if you are assigned symbolic/archetypal/mythological criticism, you would list potential symbols in the film and/or archetypal or mythological references. In the note making column you will determine if they help solve a problem in the reading, create clearer understanding of the work's meaning, and/or help to evaluate the film.

Note Taking	Note Making

Responding to Poetry

➢ Planning Points

Approximate Time Needed: 5- 90 minute classes
Correlation to English III SCS: 1.02, 2.03,4.01,4.02,4.03, 5.02, 6.01
Correlation to NC High School Exit Exam Competencies: C2, C5, C7, PI9, PI13, PS15

Lesson Objectives: The activity focuses personal, critical, and analytical response to American poetry. The activities described for days one and two are to allow students to see that they have the ability and language to critically evaluate literature before introducing them to published literary criticism. Student research projects should be supported by literary criticism not merely summaries of the critical opinion on a work.

Materials Needed:

- Literature or poetry Anthologies, online access to American poetry (Sites like Poetry.Org at http://www.poets.org/), or databases such as Exploring Poetry
- Graphic organizers
- Access to computers, Power Point, and data projector for poetry presentations

➢ Description:

Day One/ Personal Critiques

- Students make a personal connection to the themes or ideas of the unit's poetry. Use journal prompts, poems, or music to evoke responses. (The Rock and Roll Hall of Fame site – www.rockhall.com - has great suggestions for music lesson ideas.)
- Students then read and respond to a select poem (teacher assigned or student selected from an approved source) and note responses on a flow chart type graphic organizer. Students responding to same poem share graphic organizers.
- Groups create posters that reflect their personal and literary evaluation of the poem. Posters are presented to the class and discussed.

Day Two/ Scholarly Critiques

- Define the word *critic*. Have students reflect on the criticism expressed on their poetry posters and generate a list of the criteria used for evaluation of the poems.
- Using student generated evaluation criteria, have each student read and review the same poem. They should chart their review. As a class or in small groups, share their critiques.
- Provide students with a short, scholarly critique of the same poem. (Gale Publishing provides a variety of sources for modern and contemporary literary criticism.)
- Have students compare their criticism to a scholarly reaction to the poem. Using a chart, journal entry, or Venn diagram, have students compare their criticism to the scholarly one. Share these reactions.

Day Three/ Synthesizing Evaluation

- Assign students to groups (2 – 3 students each) assign each group specific poems, poet, theme or style of poetry. (Gauge student interest and ability in this selection.)
- Group members individually read and respond to the poems. Use two-column notes to record lines from the poem and their personal reactions/understanding/evaluation of them.

- Groups meet to share their reader response entries. They create a web to help them correlate their opinions and evaluations of the poems.
- Introduce Poetry Project* to the class and necessary research tools.

Day Four/ Media Research

- Groups divide the research tasks. Each member completes one component of the research. (Including reading, annotating, and note taking and compiling bibliographic information.)
- Groups review research and create a preliminary presentation outline. Teacher reviews outlines, note taking and working bibliography. Whole group instruction on effective oral presentations, using visual aids, and power point.

Day Five/ Creating a Final Product

- Groups meet to storyboard power point presentations and speech outlines. Then, if possible, have students create power point presentations and speech outlines in class.
- Peer review of presentations and outlines occur; students evaluate clarity of message, depth of analysis, meeting the criteria of the assignment, mechanics and usage. Students revise and edit writing.

Presentation

Note: With set up and student questions, oral presentations may take 10 – 15 minutes

➢ Assessment:

Students can be evaluated on group participation, completing the steps of the research project and the depth, accuracy and clarity of research presentations. Additionally, evaluate the oral presentations using a teacher-designed rubric.

➢ Additional Notes:

- For less advanced students the critical component of the research can be replaced with biographical or historical review.
- Time spent with media specialist before the project is adapted for your students is invaluable. Talk to them about the resources available in print and online. Be sure that all students can complete their research in the school library. Additionally, to make library time efficient, have media specialists pull books or set up links to useful web pages and databases.
- Also, students who will be held accountable for the poetry presentation information will be more attentive to their peers. A quiz or written response can meet this need.

➢ Teacher's Notes:

Poetry Project

Your goals for the project are to read and understand your assigned poems, evaluate literary criticism of the poem's theme or the poet's writing style, and make a contemporary connection to the poem.

You will present your research to the teacher and the class using a formal outline and Power Point presentation. This presentation is due on _____.

Procedures

The Reading, Researching and Thinking Activities

1. Read your poem. Using two column notes, respond to specific ideas, images or themes of your poem. Be authentic in your response.
2. Share your reader response ideas with your research group.
3. Create a web that synthesizes group reactions/opinion. Your web is due on _____.
4. Research your poems and poet in the media center. Consult the sources recommended by the media specialists. Find a piece of literary criticism about your poems or the poet's style.
5. Write a bibliography entry for your article(s).
6. Read and annotate your article. Write a one-paragraph summary of the information. This is due on _____.
7. Compare your opinion of the poem to the opinion in the literary criticism.
8. Find a contemporary connection to your poem. This is a modern American poem that expresses what you see as the most important idea in the poem. Copy the poem, annotate it, and write a paraphrase of its meaning. Hand a copy of the poem and the paraphrase in on _____.

The Project Preparation Activities

1. Complete all reading and research.
2. Determine how your presentation will answer these questions:
   - What does the poem mean?
   - What do critics think about the poem?
   - Do you agree or disagree with these critical opinions? Why?
   - How does your modern poem connect to your assigned poem?
3. Plan and prepare your PowerPoint presentation. Be sure to consider the notes your received on effective presentations.
4. Also, outline the text of your presentation and write a works cited page. Have outlines, power point presentations and works cited pages undergo peer critique.
5. Run through your presentation with your partner; be sure you are confident and polished.

All research and preliminary information is due on _____. All **PowerPoint** presentations, outlines and works cited pagers are due on _____. In class on _____ you will present your speech to the class.

Sentence Improvement–and Much More

➢ Planning Points

Approximate Time Needed: 1-2 days
Correlation to English III SCS: 1.02, 2.03, 4.01, 6.01
Correlation to NCHSEE: C1, C2, C3, PI9, PI10, PI11

Lesson Objectives: Students will analyze William Cullen Bryant's poem, *To a Waterfowl* and then create sentences addressing Bryant's main ideas about other animals and experimenting with different sentence types.

Materials Needed:

- *To a Waterfowl*, William Cullen Bryant
- Computers with word processing program and Internet access(preferred)

➢ Description:

- Students do a quick read and identify that each stanza is one sentence. Students identify the main idea of each stanza. The eight stanzas can be summed up in these questions:
  - Where are you going?
  - What dangers do you face?
  - What habitat do you seek?
  - What instincts guide you?
  - What do I observe about you?
  - What do I observe about you?
  - What do I learn from you?
  - What do I learn from you?
- Each student selects an animal he/she admires. The student may need to use available resources to gather enough information (a great reason to be on the Internet or a chance to use all those piles of old *National Geographic* magazines). Students who have limited reading skills can use the information-rich photos and captions in *NG* to gather information and can practice reading without being overwhelmed by the main text.
- The teacher may decide to do direct instruction on certain types of phrases or clauses and have the students apply their new learning to the assignment. The teacher may also do direct instruction on punctuation demands in complex sentences. Mini-lessons as students complete their research, respond to drafts and revise work well.
- Students should use highly descriptive words to describe the behavior of the animals and to describe the environments in which the animals lives.
- Students write sentences which have the same main ideas as Bryant's, but which are specific to their animal. Students will need to go back to the poem and read carefully to determine how Bryant added details by adding phrases and clauses. The students prefer to do this assignment on the computers because the goal is to see the sentences grow.

Assessment:

Depending upon particular goals, award points for

- various types of phrases or clauses used
- correct punctuation
- vocabulary
- quality of information
- overall effect

Additional Notes:

- Teaching language is more complicated than listing and completing specific goals or objectives, but if we must, then this activity can be used to address most of the goals in the English III curriculum. The poem may be used for all the traditional lessons associated with poetry analysis, but it is especially effective if you want to teach sentence improvement.
- This assignment certainly integrates science, computer skills, and library research skills. If the poems are to be displayed, students should illustrate them and therefore are including their art instruction.
- *This activity has been adapted from a lesson submitted by Deanie Dunbar, Hyde County Schools.*

Teacher Notes:

Songs and Culture

➢ Planning Points

Approximate Time Needed: 2-3 days for research (may be done out of class), 2-3 days for presentations

Correlation to English III SCS: 1.02, 2.01, 2.02, 2.03, 4.03, 6.01

Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C4, PI9, PI13

Lesson Objectives: Students will analyze a modern American song and its relationship to the time in which was a hit.

Materials Needed:

- Resources from media center for research
- Assorted recordings (helpful for students unfamiliar with music before 1980)

➢ Description

- Ask students to name some songs or groups popular among their peers. Have them explain why they like or dislike a particular song. Discuss how the songs reflect the culture of different groups. (You might even talk about why Lee Greenwood's "God Bless the USA" became a hit again in 2001 – what events and feelings were involved?) If you wish, students can bring in songs to play for the class to help illustrate their points. Remember to screen the songs that you do not know in advance.
- Introduce students to the project and discuss the timeline and expectation for their products. (You may allow more or less time in class, depending on the students and materials available)
    - Choose a popular American song written before 1980 which reflects something important about our culture. Your song cannot duplicate anyone else's in our class. Lyrics cannot be profane or offensive. Write or photocopy the lyrics.
    - Find out when your song was a hit. Read about the decade when it was popular. As you read, take notes on the following aspects of the time period. Remember to note which book you are reading and the page number for each fact recorded.
        - styles and customs
        - historical events
        - musical climate
    - Read about the recording artist. Write down three fascinating facts about the artist. Note the source(s) of your information.
    - Write a 2-3 page paper about why your song was so popular and what important aspect(s) of American culture it reflects. Use your documented sources to support your opinions. The final copy of your paper must be typed or written in ink. Do not write on the back. Include references in your paragraphs.
    - Create a cover page for your paper which reflects the culture and or themes of the song. Don't just use the album cover; make an original connection based on your own analysis.
- Have students sign up as they determine their song titles to make sure that no songs are duplicated.
- Review MLA format with students, giving them directions and examples for their works cited pages.

- Have students bring in a copy of their song to play for the class as part of their short presentations.

➢ Assessment

SONG PROJECT Rubric

	Possible points	Earned points
1. Appropriate choice of song	10	_____
2. Complete lyrics included	5	_____
3. Analysis gives cultural context	20	_____
4. Importance of song is explained clearly	20	_____
5. Sources are documented correctly	10	_____
6. Cover page is neat and thoughtfully connects to the song	5	_____
7. Works Cited page is correct	10	_____
8. Results presented effectively	20	_____
TOTAL	100	_____

➢ Additional Notes:

This project would also work well with a teacher-selected group of song titles, each chosen to represent aspects of decades from 1930-1980.

This lesson was adapted from Lou Price, Gaston County Schools

➢ Teacher Notes:

The Story of Communication

➢ Planning Points

Approximate Time Needed: 2 weeks
Correlation to English III SCS: 2.01, 2.02, 2.03, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C4, PI11, PS15

Lesson Objectives:
Students will research forms of communication and their impacts on culture. Students will then use this information to create a children's book and a website for high school students.

Materials Needed:

- Wide variety of children's nonfiction books
- Computer access
- Poster board and materials for books (glue, scissors, cloth, glitter, pictures, etc.)
- An audience of young children (optional)

➢ Description:

- Begin with a brainstorming and reflective thinking opportunity, asking students to think of ways that people communicate now versus the beginning of time. (Sample topic list: hieroglyphics, cave drawings, body language, sign language, newspapers, magazines, cryptology, sign language, film, newsreels, telephone, telegraph, Morse code, semaphore, Braille, television, radio, Pony Express, mail, electronic mail, Internet.) Have students select the forms of communication that most interest them to help form their groups.
- After reviewing documentation formats, have student groups research in the media center, while you move from table to table to offer assistance and reinforcement. Students should prepare notes and bibliography cards as they research. This is also an excellent opportunity to explain the use of direct quotations, paraphrasing, and plagiarism.
- In groups of two or three, students will spend two days reading children's nonfiction books while analyzing the author's purpose, style, tone, word choice, audience, illustrations, diagrams, etc. Model this analysis with a popular children's nonfiction book before asking the groups to complete this step on their own. Also have students examine "creative non-fiction" children's books, where a fictional story provides the frame for the researched information.
- Have students share information as a whole class about their communication form. Make a class timeline that illustrates the progress of communication through time.
- Since each group will use research to create a children's book and a website for high school students, discuss the differences in audiences and styles. Ask students what they will need to consider for each product and how they will address the issues that arise. Discuss how they can include their conclusions about the impact of this communication form on culture (through using a story frame, for example, or through pictures or cause-effect charts on-line) in their books and websites.
- Groups write original children's books and websites. (Students may subdivide into two groups, one for each product.) Groups should complete a plan (an outline, a web, a story-board, a story map, etc.). Remind groups that each product should include researched information, with citations where appropriate as well as a bibliography.

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- After drafting, the students edit their books and websites for mechanics, sentence formation, spelling, and other grammatical errors. Peer editing among groups works well with this activity.
- Students go to the computer lab and type their stories and create their websites. While in the lab, the students can use the Internet or graphics programs for diagrams and illustration ideas. Students can glue the typed story in the book (poster board folded in half) and then illustrate the story with various mediums (paint, markers, cloth, glitter) or computer-generated art.

➢ Assessment:

In addition to the rubric, informal assessment is also needed as the groups prepare the books and websites. For example, allowing other groups to evaluate the groups' progress is a great way to help the students stay on task and compare their work with others. For deadline purposes, set a checklist of activities that should be completed in the day so that students could assess their group's work.

➢ Additional Notes:

After practiced reading sessions, the students could read children's books to a selected class of younger children.

➢ Teacher's Notes:

The Story of Communication

___/40 Quality of Information and Content

- Accurate
- Informative
- Documented properly
- Includes thoughtful reflection about cultural impact of means of communication

___/30 Appropriate to Audience and Context

- Word choice, syntax, illustrations, etc. appropriate to audience (children/high school students)
- Children's book (story and illustrations) engaging
- Website interesting (text and graphics) and easy to use

___/30 Presentation

- Grammar correct (no errors, non-standard use only if appropriate to context)
- Mechanics correct
- Product neatly completed

___/100 TOTAL

English IV Activity Plans

Activity	Str.	Exp	Info	Arg	Crit	Lit	G/L
Applying the "-isms"	O W	1.02			4.01 4.02	5.01 5.02	
The Canterbury Tales: A Modern Pilgrimage	W	1.02				5.01 5.02	6.01
Critical Review of Film: A Learning Center Approach		1.02	2.01		4.01 4.02	5.01 5.02	6.01 6.02
Diction, Imagery, and Syntax in *Henry IV, Part II*	W				4.01	5.02	6.01
Heroism and Hero Worship	W	1.02	2.01 2.02	3.01 3.02	4.01 4.02		
Historical Context Argument	O W	1.02		3.02	4.02	5.01 5.02	
Johnsonian Dictionary	W	1.02	2.03		4.02	5.01 5.02	6.01 6.02
The Rest of the Story	O	1.02	2.02 2.03			5.02	6.01
Round Table Review	W					5.01 5.02	
Seminar on Donne's Meditation 17	O W	1.02		3.02	4.01 4.02	5.01 5.02	
Welcome to the Real World	O W	1.01					6.01 6.02

Applying the "-isms"

➢ Planning Points

Approximate Time Needed: 3-5 days (block schedule)
Correlation to English IV SCS: 1.02, 4.01, 4.02, 5.01, 5.02
Correlation to NC High School Exit Exam Competencies: C-3, C-5, PI-9, PI-13

Lesson Objectives: Students will begin to understand three basic critical approaches to literature: Formalism, Marxism, and Feminism. Students will apply these critical stances to relevant British literature.

Materials Needed: Handout explaining each approach (see attached example);texts that lend themselves to the critical approaches to be discussed (suggestions include the following: "Ode to the West Wind," "She Walks in Beauty," "Two Sheep," "Follower," "That's All," "Their Lonely Betters," "Pretty," "The Darkling Thrush")

➢ Description

- Students should be introduced to the three critical approaches. The implications and limitations of each approach should be discussed in class.
- The teacher should model applying each stance to a particular work and have students explain how the stance changes the interpretation of the work in question.
- After the class discussion, each student should write a "cheat sheet" outlining his/her understanding of each critical approach. The teacher should check these and correct any misconceptions before the activity continues.
- Student groups should be assigned a particular work and a critical stance to assume.
- Students should write journal entries discussing their group's progress, problems, and their own issues relating to the use of literary theory.
- The teacher should meet with each group to help refine its interpretation.
- Each group should present its findings to the class.

➢ Assessment

Informal assessment should take place throughout the process. Group presentations may be assessed formally (see attached rubric).

➢ Additional Notes

This activity is designed for honors or AP students. Students who are very advanced might be asked to work individually rather than in groups or to research the critical perspectives themselves rather than having the teacher explain them. It is very important to make sure the students have a good understanding of the basic critical concepts before they begin to apply them.

Note about ISMs handout: These descriptions may be oversimplified and are certainly not comprehensive. Students can do a little research to gain a better understandings of these theories before they are asked to apply them.

➢ Teacher's Notes

-Isms

Feminism – A school of criticism that focuses on women and women's issues. Its concerns include gender and identity, women's creativity, and the role of women in society. This type of criticism may take two major forms: 1) the analysis of the depiction of women by male authors, or 2) the study of works written by female authors. Feminism is closely related to and takes some of its principles from Marxism.

Marxism – A type of criticism based on the theories of Karl Marx and Friedrich Engels. These ideas are rooted in economics and focus on the idea of class struggle and the relationship of the worker to his product. Marxists believe that the upper classes use the product created by the workers (lower classes) for their own benefit, thus taking the product from its creator and perpetuating a sense of alienation in that creator (the worker). For the Marxist, the worker must ultimately rebel and take back his product (revolution) and in doing so create a classless society in which all contribute and from which all benefit.

Formalism – The emphasis of this school of criticism is the form of the literary work in question. It may deal with syntax, rhetoric, verse form, etc. The form creates (or at the very least enhances) the message of the literary work. A formalist would look at rhyme scheme, diction, and other literary devices for explaining meaning. Meaning is inherent in form (structure). The idea is to examine the work objectively. The author's purpose and the reader's reaction are secondary to the structure of the work itself.

Rubric for –Isms Presentation

	4	3	2	1
Application of Theory	Group members were very successful in applying the theory to their literary work	Group members were successful in applying the theory to their literary work	Group members were able to apply the theory to their literary work with prompting from others	Group members were unable to apply the theory to their literary work
Evaluation	Students were able to provide a clear and logical evaluation of their theory (positive and negative) independently	Students were able to provide a reasonable evaluation of some aspects of their theory	Students were able to provide an evaluation of some aspects of their theory with prompting	Students were unable to evaluate any aspect of their theory, even with prompting
Presentation	Presentation was very well done and effective	Presentation was somewhat well done and somewhat effective	Presentation could have been more effective	Presentation was difficult to follow
Totals				

The Canterbury Tales: A Modern Pilgrimage

➢ Planning Points

Approximate Time Needed: 3 Days
Correlation to English IV SCS: 1.02, 5.01, 5.02, 6.01
Correlation to NC High School Exit Exam Competencies: C1, C2, PI11, PI12, PS15

Lesson Objectives:

- The students will vividly describe, using language that appeals to the senses, 5-10 modern character types.
- The students will reconstruct a modern pilgrimage using 5-10 modern pilgrims that identifies purpose, drawing a connection and relevance to Chaucer's intended purpose.
- The students will apply satirical devices to either praise or criticize their created characters.

Materials Needed:

- Text: Geoffrey Chaucer's "The General Prologue" of The Canterbury Tales
- Notes on Chaucer's use of satirical devices
- Poster paper
- Markers

➢ Description

- After reading "The General Prologue" and discussing the characteristic traits of each pilgrim and the social perimeters that define each character, the students, either individually or in partners, will create 5-10 (teacher discretion) modern day character types that represent different facets of our society (i.e., the intellectual, the politician, the womanizer, the athlete, the devoted mother, or any other character type they create).
- The students will choose a starting point and a destination—these places should hold some significance to the chosen pilgrims.
- The students will identify the purpose of the modern pilgrimage (entertainment, spiritual enlightenment, intellectual enrichment, companionship, etc.)
- The students will write a vivid description of each modern pilgrim—using language that appeals to the senses. The teacher could specify the number of words or lines of that description or leave a little more open ended. In the description, they must included physical, mental, personal, emotional, and social traits.
- Students, through their description, must select some area of the character's personality to either praise or criticize.
- Either in booklet format or on a piece of poster paper, students will create a visual road map of their destination placing a visual representation of each character along the road map, according to social and class distinction—a modern chain of being. Then, they will place the description of their pilgrim underneath the illustration.

➢ Assessment

The assessment will come through both the written and the visual displays, evaluating the student's detail and accuracy in each description and the creativity and accuracy in the representative illustration, making sure the illustration corresponds to the written description.

Additional Notes

For more advanced students, the teacher may have the students write the description modeling the style of Chaucer—rhyme scheme, meter, uses of figurative language. Or, they may have their students write the description in prose form.

After discussing Chaucer's use of subtle satire—mockery, irony, sarcasm, understatement—students could include examples of these satirical devices in their own writings.

Teacher's Notes

Critical Review of Film: A Learning Center Approach

➢ Planning Points

Approximate Time Needed: 8 days (traditional schedule)
Correlation to English IV SCS: 1.02, 2.01, 4.01, 4.02, 5.01, 5.02, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C1, C2, C3, C4, C5, C6, C7, PI9, PI13

Lesson Objectives: The primary objectives of this lesson are to for students to:

- understand the features of film reviews
- understand the importance of director's choices in a film production
- review own needs and practice grammar and language exercises
- develop and refine reviews of films of their choice

Materials Needed:

- Film clips from 2 (or more) versions of the same film (*Julius Caesar* example used here)
- Magazines and/or newspapers with film reviews (*Entertainment Weekly* and *Time* work well)
- Computer with grammar program and/or written exercises targeting student needs
- Learning Center Activities handout and Peer Review guidesheet (attached)

➢ Description

- Brainstorm with students standards for evaluating films. Ask them to identify what makes a film enjoyable and worth seeing. Ask them to consider if there are differences between "movies" and "films," or if they've ever really enjoyed a film that received poor critical reviews. Help them understand the aspects that each reviewer considers (plot/action, character development, acting, sets/scenery, etc.).
- Read a sample film review and discuss how the reviewer addresses each of those aspects. Work with students to design a rubric for their film reviews. Include aspects of standards evaluation from the brainstorming activity above and also for grammar and language usage. (This is also a good time to talk about purpose, audience, and context, and what level of formality would be expected in a film review) Depending on films offered for viewing and on needs of students, consider having student analysis of film explore deeper socio-cultural aspects (i.e. how does the latest production of *Hamlet*, for example, reflect our society today? What does *Braveheart*'s commercial success say about us?)
- The next day, review activities handout (attached) with students so that they understand activities and expectations for each day.
- As other groups get started and may need your attention, have conference group begin reviewing their folders and looking for patterns of errors or weaknesses.
- Meet with each member of the conference group for about 5 minutes to discuss what he/she discovers while reviewing paper. Help each student identify a target content weakness (organization, specific details, etc.) and language skill (tense agreement, variety of

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sentence beginnings, vivid verbs, etc.) to work on with this film review assignment. By the end of the 4th day, you will have conferenced with each student.

- On the 6th day (or later), students will peer respond to drafts of a film review from a movie of their choice (viewed outside of class). Students can work in pairs or small groups and should use the peer review guidesheet (attached) in their responses.
- Before the final paper is due, allow an in-class workshop day for revision and working on the draft. If students have improved their papers since the peer response, they can get feedback on the effectiveness of the review. If they are confused about how to "fix" something, then they can get help from peers or teacher.

➢ Assessment

Written products from centers can be included as part of the process grade on the paper or graded separately for completion. Use class-developed rubric for formal assessment of the review.

➢ Additional Notes

- This organizational structure works well in situations where you have a limited number of resources (in this case it was computers) and several engaging activities for students.
- Students generally enjoy these activities and the chance to write about films, since they are generally so visually oriented.
- Remember to give student enough time to see a movie of their choice or from a list you have selected. If you don't want to read about slasher films or high school comedy, you will need to give them a list of appropriate selctions. Try to include movies that are well-done, yet still interesting to teens. Students can also review a film in video form, if you want to include older films. Sometimes it is also helpful to have an after school showing of an appropriate film, in case students will have difficulty getting access to films on their own (esp. due to transportation and/ economic issues).
- If you will allow them to review R-rated films, you may want to have a letter to their parents explaining the assignment and letting them know that students have choices about films to see.
- If you don't have access to a computer program like Language Lab, then you can select written activities for students to use instead. Depending on class needs and personalities, you might group students with similar needs and have them work together through the exercises or you might narrow down choices of language activities.

➢ Teacher's Notes

Film Review Learning Centers

This week, we will be working in groups and moving through different centers each day. You will be responsible for completing the activities in the assigned center each day. You will have a written product to turn in for each center; I will also be watching you!

Review Writing Folders; Conference with Teacher

Since we have written several papers, take the time to go through your writing folder and look at what you have accomplished so far. Make sure you skim your papers and that you read the comments from your peers and from me. Take notes about the following:

- List each paper, its grade, any grammatical/mechanical problems noted, and at least one strength and one weakness in its content.
- With which paper are you most pleased? Why?
- Which paper presented the biggest challenge to you? Why?
- From the grades and teacher feedback, which aspects of writing do you think are your strengths? Your weaknesses?
- Do you see any patterns of errors in grammar or mechanics?

Reading Movie Reviews

I. Read a movie review from one of the magazines provided. Identify the film and the reviewer, as well as the magazine source (title, date, page number).

II. Evaluate the review by considering the following elements (in a thoughtful written response)

A. Content

- Does the reviewer know and understand the movie? How can you tell?
- What does the reviewer think of the movie? How can you tell?
- What elements of the movie does he like? Does he dislike? Why?
- Does the review intrigue you? Make you want to see the film? Does he add insights to a film already seen?

B. Organization

- Does the introduction draw you in? Why?
- Does the paper flow nicely or seem to jump around?
- Does the conclusion give you a sense of closure? A final insight? Why?

C. Language

- How would you characterize the author's perception of his/her audience? Does his style "fit" the type of magazine the article is in? why or why not?
- Does the writer use cliches? Boring language?
- Do the writer's words create vivid pictures? Convey details to show his points?
- Does the writer vary his sentences?

Viewing Center

These movie clips present the opening scenes for two different productions of Julius Caesar. Divide your paper into two columns, like the sample below. Take *thoughtful notes* on *each* clip. (Rewind if your groups needs to and time permits.) Choose one production and write *at least a paragraph* about what the director wanted to emphasize to the audience. Be sure to support your points with specifics from the clip. In a second paragraph, consider how the director may have been influenced by or reflecting the historical and/or cultural time period of the film production even while telling a story set in ancient Rome.

1953 **dir. by Joseph L. Mankeiwiwcz**	**1970** **dir. by Stuart Burge**

Language Exercise: Target Skill

Go to one of the computers. Select **Language Lab Platinum.** Select the activity that matches your **target language area (from our conference!)** Begin with the first activity and follow directions. Complete as many activities as time allows. Be sure to ***Print Report*** when you're done. Then **Quit** out of the program. *Note that your movie review should demonstrate your mastery of this skill!!*

Independent Reading Day

Bring your literature circle book and journal for some quiet time to read this day. At the end of the period, note the pages read, along with a golden line (and why you choose it) and one good discussion question you can share with your group next week.

	Day 1	Day 2	Day 3	Day 4	Day 5
Red Group	Review writing folders; conference with teacher	Language Exercise: Target Skill	Independent Reading Day	View movie clips and answer questions	Read film review from magazine and answer questions
Blue Group	View movie clips and answer questions	Review writing folders; conference with teacher	Language Exercise: Target Skill	Read film review from magazine and answer questions	Independent Reading Day
Yellow Group	Read film review from magazine and answer questions	Independent Reading Day	Review writing folders; conference with teacher	Language Exercise: Target Skill	View movie clips and answer questions
Green Group	Independent Reading Day	Read film review from magazine and answer questions	View movie clips and answer questions	Review writing folders; conference with teacher	Language Exercise: Target Skill

Film Review: Peer Response

Remember that your first concern should be the ***content*** of the paper; secondly, pay attention to **organization**. Lastly, mark any **grammatical or mechanical errors** you find.

As you read your peer's paper, do the following:

- Circle his/her evaluation of the film. Is it clear? Throughout the essay, number points that support that evaluation in the margin.
- Bracket the summary or description of the movie. It should be less than 1/3 of the review. Note if it is too long, boring, or confusing.
- Underline any analysis you find. Is it insightful? Supported? Note good and bad in margin.
- Mark any cliches *(cl)* or boring language *(blah)* you find.
- Note any especially vivid or effective sentences or passages with a + or ☺.
- Don't forget to note strengths and weaknesses seen in this paper.
- Answer the following questions on a separate sheet to give to the writer:
  - Does the review **intrigue you**? Make you **want to see** the film? Does the writer add **insights** to a film you have already seen?
  - Does the **introduction draw you in**? Why?
  - Does the paper **flow nicely** or seem to jump around?
  - Does the conclusion have a sense of **closure**? **final insight**?
  - Do the writer's words ***create vivid pictures***? Convey ***details*** to show his/her points?
  - On a scale of 1-6 (six being the highest), how would you rate this paper? What is the ***best*** thing about it? What needs the ***most attention***?

After you have finished the responses above, ask the writer what his/her target areas for content and language skills are. Be sure to give him/her feedback on those areas as well.

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Diction, Imagery, and Syntax in *Henry IV, Part II*

➢ Planning Points

Approximate Time Needed: 45 minutes
Correlation to English IV SCS: 4.01, 5.02
Correlation to NC High School Exit Exam Competencies: C2, C3, PI10

Lesson Objective: Students will read selection from Heny IV, Part II and analyze the interaction and language and meaning.

Materials:

poem, butcher paper, markers, syntax exercise

➢ Description:

- Distribute copies of the attached soliloquy from Shakespeare's *Henry IV, Part II.* Focus on diction, imagery, and syntax by doing the following activities. It might help to point out that Henry has reason for insomnia: Prince Hal is off carousing with Falstaff and the boys, and Henry's rightful claim to the crown is tenuous at best.
- Divide the class into three groups, give each group a big sheet of butcher paper and markers. Ask one group to draw the king in his canopied chambers, one group to draw the peasants in their cribs, and the third group to draw the ship-boy on the mast. Walk around to make sure they capture sure details as the buzzing night-flies, the "slipper" clouds, the "perfumed" (how do we draw that?!) chamber. Listen as they talk about the images and applaud their comments about all the imagery they notice. Don't let them miss all the noise!
- Give the attached exercise on syntax.
- Notice words that are particularly effective, point out that "hurly" is a noun, talk about "partial" as a pun, meaning both not impartial and that restless partly asleep state that the syntax of the poem denotes. (e.g., the short sentences ("I wish I could sleep") alternately with long meandering sentences which seem almost to drift off—only to be brought back to the short sentences, "O thou dull god," followed by another long meandering sentence.) What does "happy low" say about Henry's attitude?

➢ Assessment:

This activity can be informally assessed through whole class discussion of the groups' interpretation or formally addressed through the 1990 AP poetry prompt. (In a well-organized essay, briefly summarize the King's thoughts and analyze how the diction, imagery, ad syntax help to convey his state of mind.)

➢ Additional Notes:

In the following soliloquy from Shakespeare's *Henry IV, Part II*, King Henry laments his inability to sleep. In a well-organized essay, briefly summarize the King's thoughts and analyze how the diction, imagery, and syntax help to convey his state of mind.

How many thousand of my poorest subjects
Are at this hour asleep! O sleep! O gentle sleep!
Nature's soft nurse, how have I frighted thee,
That thou no more wilt weigh my eyelids down,
And steep my senses in forgetfulness?
Why rather, sleep, liest thou in smoky cribs*,
Upon uneasy pallets stretching thee,
And hush'd with buzzing night-flies to thy slumber,
Than in the perfum'd chambers of the great,
Under the canopies of costly state,
And lull'd with sound of sweetest melody?
O thou dull god, why liest thou with the vile
In loathsome beds, and leav'st the kingly couch
A watch-case or a common 'larum-bell?
Wilt thou upon the high and giddy mast
Seal up the ship-boy's eyes, and rock his brains
In cradle of the rude imperious surge,
And in the visitation of the winds,
Who take the ruffian billows by the top,
Curling their monstrous heads ad hanging them
With deaf'ning clamour in the slippery clouds,
That with the hurly death itself awakes?
Canst thou, O partial* sleep, give thy repose
To the wet sea-boy in an hour so rude,
And in the calmest and most stillest night,
With all appliances and means to boot,
Deny it to a King? Then, happy low, lie down!
Uneasy lies the head that wears a crown.

*cribs: huts; *partial: not impartial

This activity was adapted from Becky Brown, NC School of the Arts.

➢ Teacher Notes:

Regarding Syntax

1. Examine sentence length. Why are the short sentences effective at the beginning and the end? Why are the longer sentences effective in the middle. How does the sentence length relate to meaning?
2. Examine sentence patterns. Why, for example, is the inverted sentence, "Uneasy lies the head that wears the crown," more effective than "the head that wears a crown is uneasy"? Since this is an apostrophe to sleep, why are the rhetorical questions appropriate? Are there parallel structures in form as well as meaning within the two major metaphors? Why are the repetitions of "sleep" so appropriate? Put all the sentences in a natural order. Does that alter meaning in any way? ("Thou wilt seal up the ship-boy's eyes upon the high and mast...)
3. Look at the juxtaposition of and choice of words? Is there a series of cacophonous sounds? Are there a lot of sibilant sounds? How are those sounds related to meaning? "Most stillest" would not normally be appropriate. Why does it work so well here?
4. Complete the chart below. What do you discover?

Sent. #	First Four Words	Special Features	Verbs	# Words / Sent.

Heroism and Hero Worship

➢ Planning Points

Approximate Time Needed: 5 days
Correlation to English IV SCS: 1.02, 2-01, 2.02, 3.01, 3.02, 4.01, 4.02
Correlation to NC High School Exit Exam Competencies: C-1, C-2, C-3, C-5, C-6, C-8, PI-12, PI-13, PS-15, PS-17,

Lesson Objectives:

- The students will list characteristics of heroism and identify examples of modern day heroes in several societal categories.
- The students will examine the notion of hero worship, its effect on those who worship, and its effect on those who receive the praise of others.
- The students will actively read an article that presents an issue of modern day hero worship and evaluate that article based on selected questions.
- The students will research other articles via the internet that explore this issue and then critically and actively read the passage analyzing it for position, background experience, evidence and examples, and personal reflection.
- The students will create a visual collage that supports or challenges either the writer's notion that "race car drivers are not good representatives of heroism in our society" or a similar issue replacing "race car drivers" with other types of "heroes."
- Finally, the students will collect newspaper clippings, magazine photos, cartoon strips, or original, creative illustration to present their views or opinions.

Materials Needed:

- Poster paper, construction paper, or bulletin board paper
- Markers
- "Death of Earnhardt Not Really a Surprise" by Kathleen Parker (originally published March 6, 2001 in the *Orlando Sentinel*— available at http.//www.townhall.com/columnists/kathleenparker/kp20010222.shtml)
- Access to the internet
- Old magazines and newspapers to use for student visual product
- Scissors
- Glue or glue sticks

➢ Description

- Divide class into partners or groups of 3-4 and have them generate a list of characteristics of the hero. Have them record those characteristics on either poster paper, construction paper, or bulletin board paper.
- Have each group discuss their findings to the entire class, while the teacher writes down the characteristics on a transparency to form a class definition of heroism.
- As a class, brainstorm examples of modern day heroes—at least one hero from the following categories: literature, movies, music, politics, athletics, education. Compare the characteristics that make these men and women heroes with the list generated as a class as a whole and then justify selections with the characteristics of heroes.

- Discuss the notion of hero worship (this discussion can take place through journal writing, group discussion, or whole group discussion): What are the common traits associated with worshipping heroes? What effect does this worshipping have on children? Have on adults? Do adults have heroes they worship? How are their heroes different from those worshipped by children? What effect does this worshipping have on the one worshipped? Does hero worshipping fulfill a basic human need? Are the heroes they identified in #3 above acceptable role models for our society? Why or why not?
- Discuss with the class the idea of what qualities or character traits would not make a person or group of people good representatives of heroism in our society.
- Read article, "Death of Earnhardt Not Really a Surprise," by Kathleen Parker. Have students talk about their reaction to the article and the issue raised by Ms. Parker: "Race car drivers are not good representatives of heroism in our society." Analyze the article using the following questions:
- What is the writer's position?
- Why does the writer believe what she does? What background experience does she bring to this issue?
- What examples did the writer use to assert her point?
- What do you believe about the issue?
- What have you read about, seen on television, in the movies, or experienced that helps your belief about this issue?
- How does your opinion compare to that of the writer?
- Have students research via the internet articles that explore and discuss modern heroism and/or hero worship in our society (the police and firefighters working at Ground Zero at the World Trade Centers, the athletes at the recent Winter Olympics, other athletes, people who work with charities, etc.) Students will choose one article—either an editorial or a feature (need to discuss the difference in these types of articles versus that of a straight news story)—and then evaluate this new text based on the same questions above. Then, they will share their findings with class, offering a brief summary of the article first.
- Students will create a visual representing either their support or refutation towards Parker's argument that "race car drivers are not good representatives of heroism in our society." If teachers wish, the students can replace "race car drivers" for some other proposed type of hero in our society. For instance, "teachers are/are not good representatives of heroism in our society" or "gangster rap artist are/or are not good representatives of heroism in our society." Students can collect newspaper clippings, magazine pictures, cartoon strips, or own original illustrations that depict their views and opinions.

➢ Assessment:

- Journal writing
- Informal discussion during small and whole groups
- Visual listing of heroic characteristics
- Analysis of Parker's article based on a series of questions.
- Informal presentation of ideas evaluating chosen article from Internet.
- Visual presentation supporting or refuting the claim that "_____ are/or are not good representatives of heroism in our society." Some suggestions for visual criteria include the following: Do the pictures, illustrations, or clippings accurately suggest the student's viewpoint toward heroism in our society? Are the pictures, illustrations, and clippings placed neatly on visual display? Is there a clear pattern of organization or did the students

randomly place each item? Is the use of color? Other criteria can be used based on teacher preference.

Additional Notes:

- The amount of question generation should vary depending on teacher interest and needs and student experience, needs, and ability levels.
- Time allotment will vary depending on student participation and engagement and ability levels
- Teachers may want to define the Internet search on modern heroism and hero worship rather than giving students the opportunity to conduct wide Internet search.
- This activity can be used in conjunction with a larger unit on heroism, drawing parallels and connections to such works as *Beowulf, Sir Gawain, Macbeth, Paradise Lost, Cry, the Beloved Country, Wuthering Heights, The Mayor of Casterbridge,* poetry of Wilfred Own, or poetry of Siegfried Sassoon.

Teacher Notes

The Historical Context Argument

➢ Planning Points

Approximate Time Needed: 90 minutes
Correlation to English IV SCS: 1.02, 3.02, 4.02, 5.01, 5.02
Correlation to NC High School Exit Exam Competencies: C-2, C-3, PI-9

Lesson Objectives: This lesson is designed to help students understand the use of historical and biographical context in literary interpretation. It is specifically geared toward showing that great literature can be meaningful with or without contextual background. This can also be used as a springboard to literary theory when working with more advanced students.

Materials Needed: texts of 2-3 poems by one poet; notes on historical period and biography of the poet to be discussed

➢ Description

- Students should be divided into two groups (or several pairs of groups for larger classes).
- One group should be assigned to defend the position that an understanding of historical context and biography is necessary to the interpretation of the poet's work. The other group should be assigned to defend the assertion that neither history nor biography is necessary to understanding the poems.
  - Groups should be allowed 20-25 minutes to work together and come up with evidence from the texts and from their own experience as readers to support the argument they have been assigned. Teacher should circulate and offer assistance/prompting as needed.
  - A spokesperson for each group should present that group's findings, pointing out relevant textual information to support his/her statements.
  - Once both sides have presented their views, students may respond to what they have heard in an informal debate.
  - The activity should end with a journal entry in which students discuss their own ideas about the relevance of context in literary analysis and how this activity has affected those ideas.

➢ Assessment

Informal assessment will take place during group discussions, spokesperson presentations, and informal debate. Journal responses may be assessed with teacher responses to prompt further thought.

➢ Additional Notes

This activity works best with more advanced students, but it can be successfully handled by all groups as long as there are stronger students assigned to each group. Teacher input should be minimized, except where necessary to keep discussion going or to help in maintaining order as students debate.

This activity works especially well with the poetry of T.S. Eliot, W.B. Yeats, John Milton, and any others who wrote during pivotal historical periods.

➢ Teacher's Notes

Johnsonian Dictionary

➢ Planning Points

Approximate Time Needed: 3-4 hours
Correlation to English IV SCS: 1.02, 2.03, 4.02, 5.01, 5.02, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C-5, C-6

Lesson Objectives: Students will relate literature to their own experience and will respond creatively to a work of literature. Students will also further their understanding of the factors influencing personal language use.

Materials Needed:

Sample entries from Samuel Johnson's *A Dictionary of the English Language;* computer with word processing program; dictionary (optional)

➢ Description:

- Class should read and discuss excerpts from Johnson's dictionary, noting the subjective nature of many of Johnson's entries. The discussion should also involve the personal use of language and the factors that influence it (age, gender, race, social class, time period, education, etc.).
- Students should choose ten words for which to create their own personal definitions. A dictionary may be consulted as students seek to refine their own definitions. (Example: "textbook-a heavy collection of words, most commonly used as a pillow during boring classes.")
- Once definitions have been created, students should be placed in small groups to choose three to five entries from each person to submit for inclusion in a class dictionary. Guidelines for inclusion in the class dictionary should be clarified beforehand (see attached rubric).
- Groups should also correct errors in spelling, punctuation, etc. before submitting entries for publication in the class dictionary.
- Each student should word process his/her entries. Illustrations may also be added.
- The entries should be alphabetized and compiled into a booklet. It may be copied and distributed to each student if desired.

➢ Assessment

Formal assessment of final entry submissions may be completed using the same rubric provided for students. Teacher may wish to include separate evaluation of grammar, spelling, etc.

➢ Additional Notes

In cases where computers are not available, entries may be done by hand. Alternately, where computers are available, an electronic dictionary (PowerPoint, etc.) may be preferred. Informal assessment of group work and student understanding of rubric may also be helpful.

➢ Teacher's Notes

Rubric for Johnsonian Dictionary Entries

	4	3	2	1	Score
Clarity	The definition is very clear and easy to understand.	The definition is somewhat clear and easy to understand.	The definition is not clear but could be reworded.	The definition makes little or no sense.	
Relevance to lesson	The definition clearly illustrates the subjective use of language.	The definition illustrates the subjective use of language.	The definition is almost the same as the dictionary definition but shows some personal interpretation.	The definition came straight from the dictionary.	
Creativity	The definition shows a great deal of thought and an understanding of the subtleties of language use.	The definition shows some thought and an understanding of language use.	The definition shows thought but no real understanding of language use.	The definition shows little thought or understanding of language use.	
Suitability for Publication	The definition is written in language appropriate for publication.	(n/a)	(n/a)	The definition is written in language inappropriate for publication.	
Total					

The Rest of the Story

➢ Planning Points

Approximate Time Needed: 1 day (block schedule)
Correlation to English IV SCS: 1.02, 2.02, 2.03, 5.02, 6.01
Correlation to NC High School Exit Exam Competencies: C-3, C-4, C-5, PI-11

Lesson Objectives: Students will further their understanding of storytelling and the oral tradition. Students will demonstrate an understanding of characterization, point of view, and voice and their impact on plot.

Materials Needed: A text with a time lapse or missing parts (*Beowulf* and *The Canterbury Tales* are good examples); a chalkboard or overhead

➢ Description:

- This activity should take place after the text has been read and analyzed. Oral tradition, characterization, point of view, and voice should be reviewed.
- As a group, students should brainstorm about the components necessary to continuing the story. For example, if using *Beowulf*, the Anglo-Saxon ideals and Beowulf's battles with Grendel and his mother and with the dragon should be reviewed. Parameters should be listed on the board or overhead for easy reference.
- Students should sit in a circle and begin their own addition to the story. Each student should contribute a line of two and then pass to the next person.
- As they listen, students should stop and correct each other if there are inconsistencies in the action or if any of the listed constraints are violated.
- Once the story has been told, the last student in responsible for creating a segue back into the existing literary work.
- After the exercise, students should write a journal entry describing how the activity has changed their understanding of storytelling and its conventions.

➢ Assessment:

Informal assessment of student participation and understanding should go on throughout the lesson. Students might also receive extra points for detecting inconsistencies in the storytelling.

➢ Additional Notes:

There are several options for adapting this lesson. Having the students pass a beanbag or some other object as they take turns talking might be helpful. Taping the story and playing it back for the students to critique would offer higher order thinking practice and would make a good writing assignment. For classes with behavior problems, the activity could be done as a writing assignment, but it would lose its link to the oral tradition.

➢ Teacher's Notes:

Round Table Review

➢ Planning Points

Approximate Time Needed: Two 90 minute classes
Correlation to English IV SCS: 5.01, 5.02
Correlation to NC High School Exit Exam Competencies: C-1, C-2, PI-11, PI-12, PS-15

Lesson Objectives:
Students will apply the definition of literary devices to the selected Romantic poems

Students will locate and record examples of literary devices found in the poems.

Students will interpret poet's purpose of using the device as it shows and conveys meaning in the poem.

Students will work in groups for a common goal in order to make appropriate choices as to what goes on the displays.

Materials Needed:

- Copies of poems
- Bulletin board paper
- Markers
- List of literary and rhetorical terms
- Romanticism notes

➢ Description:

- Prior to this review, students will have discussed the following poems: William Blake's "The Chimney Sweeper" (Innocence), "The Chimney Sweeper" (Experience), William Wordsworth's "The World is Too Much With Us" and "London, 1802", Percy Bysshe Shelley's "Ode to the West Wind," and John Keat's "Ode on a Grecian Urn."
- Also, prior to this review, the teacher will have presented the cultural and literary context centering around the characteristics of Romanticism and the literary and rhetorical devices explored in each poem that convey the meaning/theme found in the poem.
- Students will need to have access to the characteristics of Romanticism presented to them in class.
- Students will also need a list of literary and rhetorical devices developed and found in each poem: tone, mood, imagery, simile, metaphor, repetition, paradox, personification, apostrophe, irony, theme, sonnet, lyric, ode, allusion, blank verse, symbolism, parallelism. This list can be placed on the board, the overhead, generated on a sheet of paper, or created in chart format.
- Place around the room, in seven places, seven pieces of bulletin board paper. At the top of six of those pieces, write the title of one of the above poems, so that all six poem titles are placed on six individual sheets of paper. On the seventh, create something fun, like Reasons Why I like to be Called Mr (Mrs.) _____ Lil' Cherubs."
- Divide class into seven groups, assigning an initial station to each group.
- Based on the initial section, students in the group will need to reread or skim the poem; identify one of the literary terms applied in that poem; and write the textual example where the term appears; and then write an explanation of the terms significance to the author's purpose and meaning.

- Time them. Each group gets 5 minutes to complete the above task. Call time. Have the entire group go to their station, write the information they gathered on the piece of paper. Then have them return to their seat.
- The groups will rotate. A runner from each group will go to the next station to record what the previous group has written. There cannot be any duplication.
- Complete the same time on task activity until all of the terms are used. Then have students rotate around the stations reading the definitions, examples, and significance of each term.
- The next activity requires a list of romantic characteristics.
- Using the same group or creating new ones, have them read each poem and locate the romantic characteristics applicable to each poem.
- Time them again. Have them write the characteristic and an example from the poem that applies to that characteristic. Have them rotate until you are satisfied that all characteristics have been used. They can continue these notes and examples down the paper. The seventh piece of paper can be changed to given them some variety.
- Use these pieces of bulletin board paper as a spring board for further review the next or a transition to something different, or as a review for a test.

➢ Assessment:

- The teacher will evaluate students based on selection, definition, and significance of term applied to the poem. The teacher needs to frequently rotate to each group, ensuring adherence to time schedule and the no duplication rule.
- The teacher can assess each student (or group) by asking questions from the displays, testing their knowledge of not only what they accomplished, but also what the students remember from the reading of the other groups' writings.
- Formal assessment can be measured through an objective test on these terms.

➢ Additional Notes:

This activity could be easily adapted to other Romantic poems or to other content. Once finished with this review exercise, have students could create a literary term poster, defining each term, located examples in the selected poems, and explaining significance of each term in relation to the poem. Also, they should illustrate the example found in the poem.

➢ Teacher's Notes:

Seminar on John Donnes' *Meditation 17*

➢ Planning Points

Approximate Time Needed: 45 min.
Correlation to English IV SCS: 1.02, 3.02, 4.01, 4.02, 5.01, 5.02
Correlation to NC High School Exit Exam Competencies: C2, C3, C4, C5, C6, C7, P9, P13

Lesson Objectives: Students will:

- respond reflectively to show an understanding of personal reaction to the text
- respond reflectively to show a sense of how the reaction results from a careful consideration of the text
- develop and express informed opinions by examining relevant reasons and evidence
- analyze the literary work for style, tone, and use of language for effect
- clearly state personal views
- present their ideas logically and coherently
- support their ideas by providing relevant and convincing reasons from textual references
- use appropriate and effective language for the class discussion
- analyze the literary work through careful study of literary devices and techniques

Materials Needed: Seminar Notes, Teacher Notes, Rubric handouts (included), a copy of the *Meditation* for each student, desks in a circle

➢ Description:

The goal of a seminar is for students to explore a topic in an intelligent conversation. The success of seminars depends upon the text the students are asked to discuss and the teacher's questions that initiate the discussion. While initial questions can ask students to apply their knowledge to a text, the central seminar questions should ask students to analyze, integrate, and evaluate ideas found in a text.

There are many correct answers to open-ended questions posed by the teacher-facilitator, but there are also wrong answers. A wrong answer is one that cannot be supported from the text. Paideia uses the Socratic method of questioning and shifts the focus of typical class discussions from the teacher to the students.. Having students sit in a circle while participating in a seminar discussion is beneficial. The openness of the circle encourages conversation among the students as well as aids the teacher in monitoring seminar behavior.

The teacher's role is one of facilitator. The teacher should pose questions, maintain healthy discussions, and take notes on what is said. Try to write down some direct quotes in order to provide relevant, specific feedback to the students. Additionally, it is hard for teachers to be quiet during class discussions! Taking the notes forces teachers to do more listening than talking.

Big Ideas: the individual's relationship to society, benefit of suffering, the nature of death

Opening Question(s)

What is the most confusing comment Donne makes in the *Meditation*? (follow up with "Why?)

Core Questions

What is the most powerful quotation in the *Meditation*? (follow up with "Why?)

What is the most powerful metaphor in the *Meditation*? (follow up with evidence)

Closing Question:

What literary or popular culture figure would benefit from Donne's thought in the *Mediation ?*

OR Give the piece a more appropriate title than *Meditation 17.* (follow up with evidence for rationale for new title)

Post-Seminar Activities:

Think of a person who would be encouraged by John Donne's thoughts in Meditation 17. Write a supportive letter to the person in which you explain the Meditation's quotations and ideas.

After the seminar do a Plus/Delta T-chart on the overhead to assess the class's performance. Discuss strengths of the discussion and things to change for next time. Then determine whether the class met its goal.

The students privately write whether or not they met their individual goals. They provide evidence such as, "Yes, I spoke two times. Once I asked Mike a question about what he said about Friar Lawrence being responsible and another time I commented that Juliet was feeling desperate." The teacher can write informal comments as feedback, such as, "Jen, I really enjoyed hearing your comment about Juliet's sole responsibility. You supported it well by showing proof from the play when she has made decisions which negatively affected her future."

➢ Assessment:

The teacher should use his or her assessment note and the students' seminar notes to critique students' seminar performance on the attached rubric.

The personal writing done for the Post-Seminar Activity can also be graded rather informally too. Ask the students to write at least a full page in order to encourage them to add details and be thorough. Basically, if the student has done this and the writing is honest, specific, and coherent, he or she receives full credit.

➢ Additional Notes:

Teachers may want to video-tape early seminars to help with assessing each student's contributions. Sharing the video tape with the class and discussing the student contributions.

For more information on Paideia Seminars, contact the National Paideia Institute in Greensboro, NC.

➢ Teacher's Notes:

BEST COPY AVAILABLE

Seminar Notes

Response to initial question:

As you participate in the seminar discussion, take notes on the comments made below.

Notes from Discussion	Quotations or Text References	Questions	References to Other Sources

Use the back if necessary to continue your notes.

After seminar, in a paragraph describe how the conversation benefited you by explaining what you learned or discussing a new idea you pondered

Complete the checklist on your behavior:

___ Listened politely ___ Did not talk out of turn ___ Polite behavior

Teacher's Notes

Initial question:

Core question:

Core question:

Final question:

Keep a log of student's comments below.

? - effectively questions text or peer
T - discussion of text
Q - text quotation
OR - connects ideas to outside text
R – responds to / elaborates on others' comments
P - repeats other's ideas

Paste class roster here (or on another sheet)	Idea	Type of Comment

Rubric for Seminar Performance

	Highly Proficient	Proficient	More thoughtful participation needed	Less than thoughtful participation
Text discussion	Intelligently questions text and others' ideas about text	Asks questions about text	Repeats other's ideas about text	May briefly mention text or may not mention text at all
Quotations or references to text	Carefully selects quotations from text to make points	Mentions quotations / details in text	Does not use quotations or references to text	Does not have text available for discussion or does not look at text to follow discussion
Idea Examination	Carefully analyzes ideas	States ideas	Rewords others' ideas	Makes inappropriate comments or does not make comments at all
Other references	Analyzes similarities in discussion's ideas to those found in life experiences or other texts	Purposefully mentions life situations or text	May mention life situations and their relation to the discussion	Mentions inappropriate references or makes no references at all to texts or life situations
Notes	Demonstrates analysis and reflection	Reflects understanding	Does not reflect progressive thinking	Takes vague notes or no notes
Listening	Carefully listens and responds to others	Listens attentively to others for most of the discussion	Frequently is listening to others, but sometimes is inattentive	Is more frequently off-task than on-task

Welcome to the Real World

➢ Planning Points

Approximate Time Needed: 5-7 days (block schedule)
Correlation to English IV SCS: 1.01, 6.01, 6.02
Correlation to NC High School Exit Exam Competencies: C-1, PI-13

Lesson Objectives: Students will gain an understanding of workplace communication and the process of finding a job. Specific attention will be given to the use of appropriate language.

Materials Needed: Classified ads section of local newspaper; computer with word processing; generic job application form

➢ Description:

- Teacher will lead students in a class discussion of the job application process. Business letter format, appropriate language, etc. should be reviewed as needed.
- Students will choose a job listing from the classified ads section of the newspaper.
- Students will create a job description based upon the ad.
- Students will then exchange their ads and job descriptions with other students.
- Students will type their resumes and cover letters using an acceptable format.
- Students will complete a generic job application.
- Students will write an essay discussing the job description they have read and explaining how their experience qualifies them to do the job for which they are applying.
- Students will return their newspaper ads, job descriptions, resumes, cover letters, and applications to the student who gave them the ad.
- That student will then peer edit the resume, cover letter, application, and essay of his partner.
- Once the work has been edited and corrected, the teacher will use it to conduct a mock interview with each student.
- Other students will watch the interview process and provide written feedback to the student being interviewed. The feedback will specifically address the student's spoken language and conduct during the interview.
- Each student will then write a journal entry telling what he/she learned from the interview process.

➢ Assessment:

Student participation should be assessed informally throughout the process. Cover letters, resumes, and applications should be assessed formally. Journal entries and student feedback should be assessed informally. Feedback on all assessments should be provided in an individual conference with each student.

➢ Additional Notes:

This activity works well for all students as they are applying for summer or after school jobs. The activity may also be adapted to the college and scholarship application process for those students who are college bound. A guest speaker from the local job readiness office or the school guidance department might also contribute positively to the lesson.

➢ Teacher's Notes

U.S. Department of Education
Office of Educational Research and Improvement (OERI)
National Library of Education (NLE)
Educational Resources Information Center (ERIC)

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